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JULY 1996
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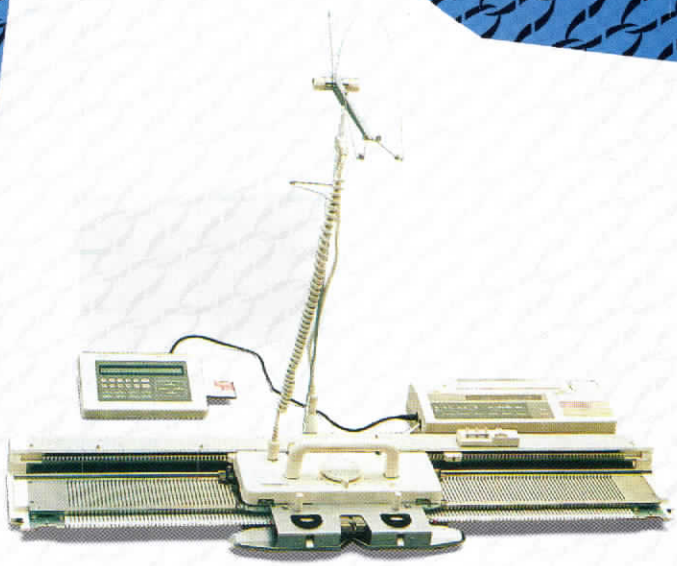
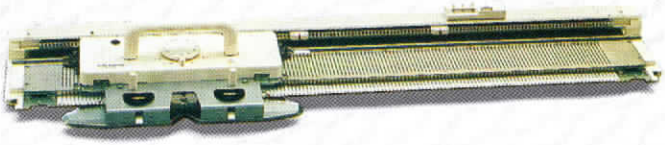
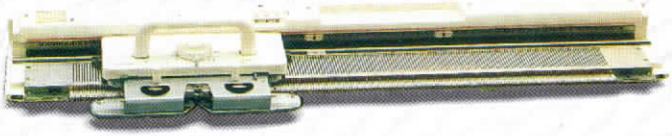


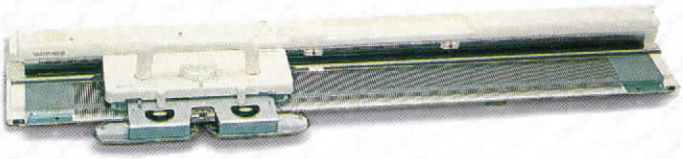
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply



SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

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KNITTING MACHIN

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA FINE	1
	2
	3
FINE	4
	5
	6
FINE-MEDIUM	7
	8
	9
MEDIUM	10
	11
	12
MEDIUM-THICK	13
	14
	15
THICK	16
	17
	18
EXTRA THICK	19
	20
	21

CONTENTS

Volume 11. No. 4 July 1996 ISSN 0269-9761
Publisher & Managing Editor **Anne Smith**
Editor **Sheila Berriff**
Advertising **Brenda Hughes Tel: 01672-516749**
Graphic Design **Jill Saunders**
Production **Barry Mounteney**
Photography **Simon Pask**
Stylist **Sally-Ann Carroll**

Dear Readers,

For July, we've concentrated on patterns for high days and holidays. Cotton knits stay cool and uncrushed on the hottest day out or packed in the smallest suitcase, so they are our first choice, but there's a feather-weight mohair for the cool of the evening and fibre mixes for sheer chic.

If you like to get the trends dead right, then Mary Dowse can tell you how in *Masterclass* but if you're more "laid back", then what you need is the beach mat which is this month's "page" in Terry Armitstead's Designer's Notebook. Whilst taking your ease we've plenty for you to read including Maggie Dyke's account of the latest addition to the Silver Reed range, the new design program KD 100.

July sees two annual events which provide a great day out for knitters. Saturday, 20th July is the day of the Summer Show organised by Anne Kent and Pauline Murphy at Selsdon, Surrey (see page 38) and the following Saturday, 27th July, is the 6th Get–together at Chepstow, Gwent, organised by Alice Wilmshurst (see page 12). If you haven't been before, try and make it a date this year. You are sure to enjoy either event since they are both organised by knitters, for knitters and it's a chance to meet the experts, buy supplies and seek help with problems.

Finally, don't forget to send in your card for our Free Line draw. This month you could win "Betty's Tool" – a simple device to ensure a perfect neckband every time whether your machine is Brother, Silver Reed or Passap. Good luck!

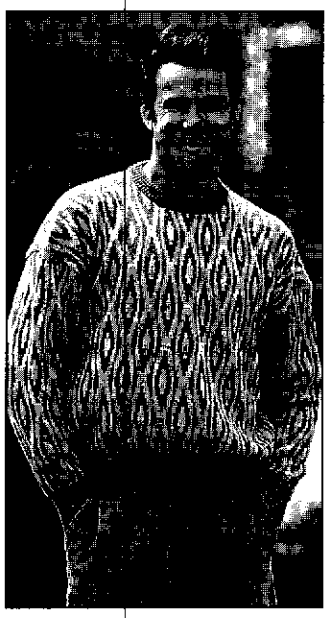
Sheila

1 Graduated stripes . . . 19
Standard gauge

DESIGNS

6 Trellis top 43
Standard gauge

7 Summer top 44
Standard gauge



8 Summer Fair Isle 56
Standard punchcard or electronic

FEATURES

Art and Design - Kangaroo time 36
Book Offer - Wendy Phillips' books 48
Club Speakers - Reference list 15
Clubs Welcome - Places to visit 54
Competition - Design a tea cosy 9
Dear Anne - Your letters 30
DesignaKnit - Striped top 16
Designer's Notebook - Beach mat. 24
Free Line - Betty's tool 26
Latch On - Putting things right 46
Machine Knitting Get-togther 12
Machine Knitting Summer Show 38
Masterclass - Summer tops and bottoms 35
News Line - Knitter's up-date 6
Oh Brother - The 7 x1 tool 10
Picture Knitting - Skateboard, stars and stripes 48
Question Time - Cabled edgings 47
Silver Scene - The new KD 100 52
Teach-In - Part 9, Decreasing on rib fabrics 23
The Woolleys - Laugh with Doug Baker 25

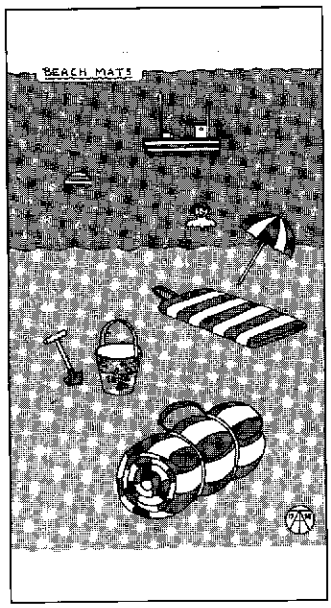
2 Plated zig-zag rib 20
Silver Reed standard gauge

3 Silky cables 28
Standard gauge

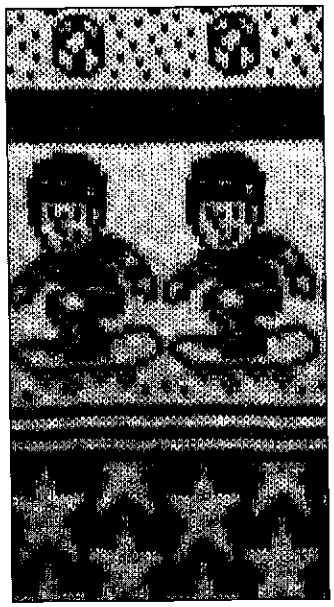
4 Red mohair 32
Standard punchcard or electronic

5 Tuck lace T-shirt 42
Standard punchcard or electronic

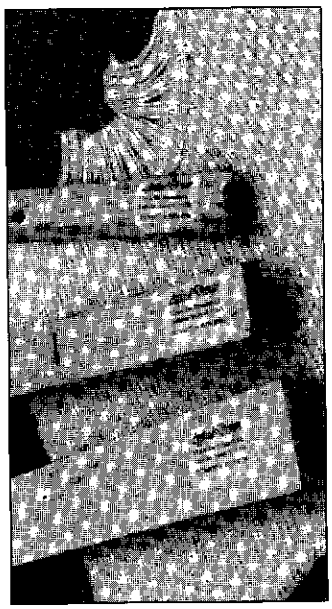
Art and Design 36
Kangaroo time



Designer's Notebook. . . 24
Padded beach mat



Picture Knitting 48
Skateboard, stars and stripes



Free Line 26
Betty's tool in three versions

REFERENCE

Classifieds 60

Pattern Information 3

Subscription offer 26

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Regular contributors
Terry Armitstead
Doug Baker
Diane Bennett
Iris Bishop
John Blakeman
Pat Coulston
Ruth Cox
Mary Dowse
Hazel Duignan
Maggie Dyke
Angela Gordon
Anne Kent
Ann Kite
Joan Lafferty

PHOTO CREDITS

This month's patterns were photographed with the following accessories:

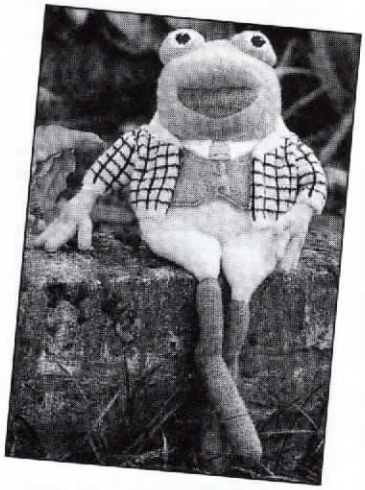
Page 17: Trousers, GREAT UNIVERSAL. Earrings, OXFAM.
Page 21: Dress, KAYS. Earrings and bracelet, ADRIEN MANN.
Page 29: Skirt, WALLIS. Earrings, OXFAM.
Page 33: Skirt, GREAT UNIVERSAL. Earrings, ADRIEN MANN.
Page 40: Trousers, FREEMANS. Jewellery, DEBENHAMS.
Page 41: Skirt, NEW LOOK. Earrings, DEBENHAMS.
Page 45: Skirt, FREEMANS. Jewellery, OXFAM.
Page 57: Shorts, RALPH LAUREN.

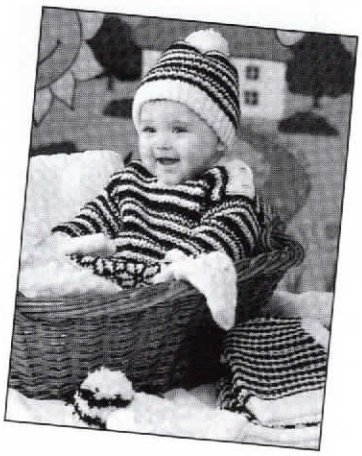
NEWS LINE

New products, colours or prices; special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

HAND KNITS FOR KIDS

Sirdar have two great new booklets of double knitting patterns for children which are suitable for several of their yarn qualities. First there's **The Wind in the Willows Collection** containing a crew neck sweater pattern with buttoned shoulder for chest sizes 20 – 26 inches and charts for decorating it with an intarsia of Toad, Mole, Rat or Badger. Even more fun than the sweater are the toy patterns for the same characters! They vary in height from 18 – 24 inches and are dapperly dressed – Toad in a loud checked jacket, Badger in his dressing gown, while Rat sports a yellow waistcoat and spats and Mole has a cosy muffler and pince–nez specs. Congratulations, Sirdar, they are delightful.



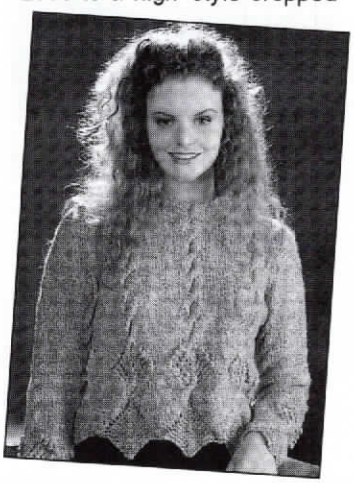


Trendy Tots 3, the other new booklet, is far from nostalgic – these patterns are for tots with style! Ten designs offer lots of permutations of sweaters and cardigans with V or round necks and there are mittens, socks, hats – even a cabled scarf and a blanket. The patterns are for sizes 16 – 22 inch chest and are all shown in sharp black and white stitch patterns. No well–dressed toddler should be without one of these snappy outfits! Each booklet costs around £2.95 from Sirdar yarn stockists.

SIRDAR

BIG NEWS!

Among the latest hand knitting leaflets from **King Cole** are three designs for Aran yarns that go right up from size 30 inch to size 52 inch bust. This is big news for big people because they are also very attractive designs. Leaflet 2553 is a cosy diamond patterned garter stitch jumper with roll collar; leaflet 2554 is an Aran–cabled jacket with circular yoke and leaflet 2555 is a high–style cropped top with triangle hemline and stitch detail.



These and many more new leaflets are available from your King Cole stockist or you can obtain them by mail order from:

St John's Wools
P.O.Box 66
Limefield Mills
Wood Street
Bingley BD16 2AX
Tel: 01274 510566.

The St. John's Wools 1996 Hand Knitting Catalogue is available, price £1.00 (refundable). It includes shade fringes of King Cole yarns, a selection of Sirdar yarns and details of knitting accessories. There is a separate shade card of machine knitting yarns (available on request) which also costs £1.00 (refundable). You may order your catalogue by telephone and visit the large Mill Shop at the address above. It is open Monday to Friday, 8.30 am to 4.30 pm.

GET SET!

Waddingtons have a range of **Get Set!** kits to get children from six years plus, started on a creative craft or hobby. With the kits, youngsters can learn how to make jewellery, candles, models, mobiles, scented soap, fashion accessories, cards and ornaments, they learn techniques such as airspray, needlepoint, sculpting and modelling with kits which include the necessary material and a 32-page instruction book explaining how to use the kit and how to progress once the skill has been acquired. Each kit has been designed by a professional in that craft and prices start from £10.00, although there is a £5.00 starter kit for youngsters. If you have difficulty in obtaining Get Set in your local stores, contact:

Waddingtons Games Ltd
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FOR COSY HEADS

Sarah Bardon had great success with her first book **Hats Galore** and is hoping to repeat it with the sequel **Hoods and Head–Cosys** which was completed this spring. There are four quite different hats in this second book – the neat head–hugging Bronx style that covers the ears, a jaunty pill–box which can be finished off with a swinging tassel, a real wind–cheater in the hat that is also a scarf and an unusual hood–cum–collar designed as a warm but lightweight cover which protects the head without spoiling a new or special hair–do.

As well as being attractive and thoroughly practical knits to wear, Sarah's hats would be ideal gifts or bazaar items. Taking little yarn, these patterns would be an excellent way of using up ends of cones while you knit for your favourite cause.

Both books are available direct from Sarah at a cost of £6.00 each. Please write to:

Sarah Bardon
Made Especially Knitwear
2 Station Plantation
Birstwith
Harrogate
North Yorkshire HG3 3AF.

BIG SCREEN VIEW

You're sure of a good clear view of exactly how she does it, if you attend **Nina Miklin's Knit to Finish Course** in September. Everything that Nina does will be shown simultaneously on a big screen, so there will be no fear of missing something. This will be a General Finishing Course. Nina hopes to be able to get through most of the basic principles of Knit to Finish as well as accommodate special requests.

The Big Screen Course will be held on Tuesday, 17th September, at the Victory Services Club, Marble Arch, London W2. The fee for this one–day course will be the usual £25.00 which includes morning coffee and biscuits. The course is from 10.00 am to 4.00 pm, with a break for lunch and any materials required are supplied by Nina but do take your own notebook and pen. Make your reservation for this course in good time since all Nina's courses are very popular. Write or telephone direct to:

Nina Miklin
104 Biddulph Mansions
Elgin Avenue
London W9 1HU
Tel: 0171–286 1532.

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KNITBASE

Peter Horton of **Horton Designs** has developed a new database program in response to his wife's plea for a shortcut to finding patterns and knitting information stored in her stock of knitting magazines. We all know how she feels – we know there was a pattern with just the right neckline or sleeve, there was definitely a Fair Isle pattern of strawberries and we are sure we read somewhere, what to do when our latest knitting crisis occurred!

Fortunately for this knitter, she is married to a man who designs databases for industry, so he applied all his expertise to her problem and came up with a program enabling her to store an index to her magazines. This developed into the new commercial program **Knitbase**. The program is for PC Windows and will occupy just over 4 Mb of your hard disk. It is supplied on two disks and is available for SGVA monitors set at either 800 x 600 or 640 x 480 display.

Currently, Knitbase contains 2,000 pattern records going back to magazines of 1985 but, of course, a good database is a very personal thing and users will want to record reference details of the patterns, hints and tips that they will find the most useful. Full on–screen instructions make this straightforward and much of the recording is done with just a click of the mouse since most options are already available – it's just a matter of choosing which applies each time.

The price of the system is £30 including postage within the UK, but you will not be buying blind, since a free demonstration disk containing an illustration slide show of 20 slides for the program is available on request.

Tel: 01765 635251 or write to:

Horton Design
Church Farm House
Cockpit Close
North Stainley
Ripon
North Yorkshire HG4 3HY.

8▶

SINGER CENTRE

At number 47, Stert Street, Abingdon, you'll find the **Singer Sewing and Knitting Centre** – the only Singer outlet in Oxfordshire. Here they stock the full range of Singer products – sewing machines, knitting machines, overlockers and steam presses – and now Pfaff products as well.

At this shop they pride themselves on offering a personal service to their customers. They provide a repair service for all makes of machine and are able to obtain parts and spares for the Singer and Pfaff machines, supplying these by post when necessary. Also available at the shop are accessories, a large selection of Bramwell yarns, pattern books and haberdashery. So if you knit with a Singer or Pfaff machine and didn't know about the Singer Sewing and Knitting Centre, pay them a visit in Abingdon or give them a ring on 01235 553053.

DESIGNAKNIT 6 FOR WINDOWS

Available from March 1996

DesignaKnit 6 for Windows prices (after March 1st 1996):

DesignaKnit Starter £99.00
DesignaKnit Standard.....£145.00
DesignaKnit Professional £195.00
Cables .....Prices vary for each cable

Prices include: VAT, Postage, On Screen Tutorial and Initial Helpline.

For IBM compatible computers with VGA screen (sVGA strongly recommended)
Courses and user guides available.

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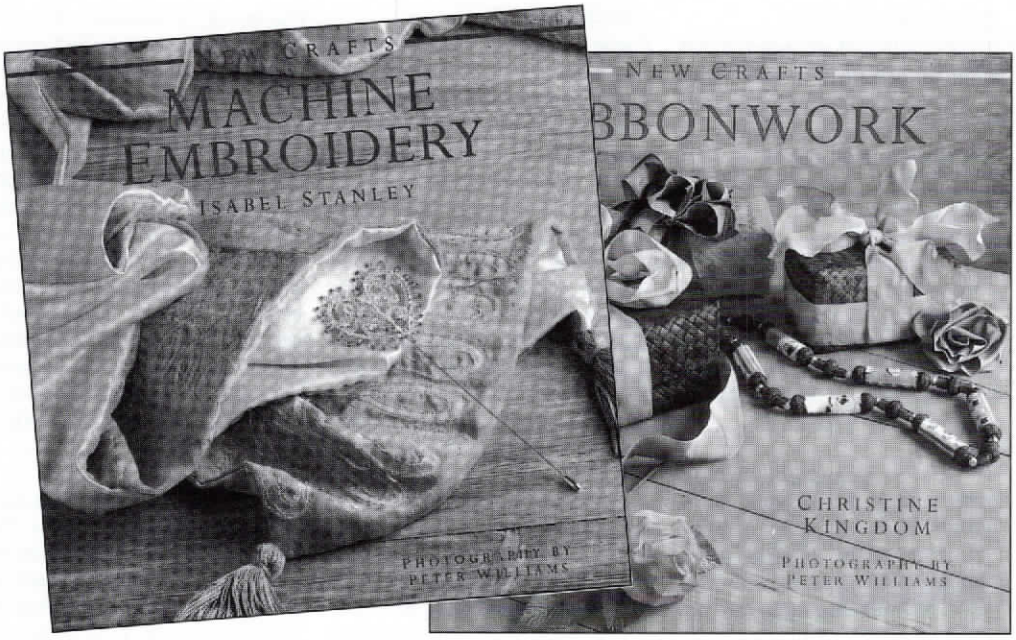

CRAFT BOOKS
Published in March, were two hardback books in the New Crafts Series, **Ribbonwork** by Christine Kingdom and **Machine Embroidery** by Isabel Stanley.

Christine Kingdom uses ribbon for everything – lampshades, cushions, a cake decoration, a headdress, a purse, Christmas decorations, a woven waistcoat. There seems no end to the creative ways one can use ribbon and this is the book to get you started. Photographs in full colour on 96 pages plus written instructions, show you how to make a rose or picture frame and so on. The price is £9.95. ISBN 1-85967-138-1.

In **Machine Embroidery**, **Isabel Stanley** points out that you don't need a special embroidery programme to sew her designs, it is only necessary that the feed can be lowered easily and the top and bobbin tensions can be altered Check on those and you are away! There are ideas that look really simple to copy if you've not tried this craft before, such as appliqué on a cushion and cot blanket where the naive style could hide a beginner's odd mistake. This would not be so on the beautiful shadow appliqué organza shirt which one would definitely have to work up to! This book suggests a wide variety of applications in its 25 original projects, all fully explained and illustrated by 250–plus colour photographs. Price £9.95. ISBN 1-85967-153-5.

PASSAP RESEARCH
Shirley Bentley who lives in Wakefield, would like to hear from Passap and Pfaff knitters. She wonders whether there is much demand for tuition on these knitting machines and, if so, whether knitters would be interested in a class or would prefer a small group.

If this is your area and you would like to discuss tuition with Shirley, her telephone number is 01924 864033.

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TOP TEA COSY

We'd just like to remind you that we are hoping for your support in the great Tea Cosy Competition – have you dreamt up a design yet?

For any reader who missed last month's issue we will just briefly repeat the details. We invited readers to design and machine knit a tea cosy for the categories *MKM* is sponsoring in a nationwide search for the **Tea Cosy of the Year**, a competition run by the organisers of **The Knitting & Stitching Shows**. There are prizes for each category but for the overall winner, chosen from any of the craft categories, there is a huge £1,000 to aim for.

Repeated here is the coupon you should complete and send, to receive full details. The machine knitting categories we are sponsoring are for adults, children up to 16 years, or students (City & Guilds for instance). There is also a Free Form Fun category for all. Around 2,000 of the tea cosies entered will be on show at The Knitting & Stitching Shows, so even if you don't win you could be on display! The shows will be held in London on the 17th–20th October, in Dublin on the 7th–10th November and Harrogate on the 21st–24th November.

You have until Friday, 1st September to get on, complete the project and send it to the collecting point, the address of which will be contained in the entry documentation. Please note that there is an entry fee of £2.50 per tea cosy which will cover the return postage to you, insurance and a small contribution to the costs of transporting your tea cosy from London to Dublin and then on to Harrogate.

Please send me full details of the £1,000 Knitting & Stitching Show Tea Cosy Competition.

Mr/Mrs/Miss/Ms ..... Initials ..... Surname .....
Address .....
Town/City .....
County ..... Postcode .....

I am interested in creating a tea cosy for the following category:–
Adult Machine Knitted category ..... ❑
Children's Machine Knitted category ..... ❑
Adult Free Form Fun category ..... ❑
Children's Free Form Fun category ..... ❑
Student category ..... ❑

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Creative Exhibitions Ltd.
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07

WHAT A USEFUL GADGET - The 7x1 tool

In this short series, Diane will be exploring some of the tools and accessories which are useful for Brother owners. In this first article, she describes the many uses of the humble 7x1 tool, a useful accessory for all machines.

Diane Bennett

A gadget is "any small and ingenious mechanical device or tool" and the 7x1 tool is certainly small and ingenious. It is also very useful.

SETTING THE TOOL
The tool consists of a handle and seven adjustable prongs, which can be set to any combination. Loosen the screw on the side of the tool, select the required prongs (for example a group of five, or alternate prongs), then tighten the screw before using the tool.

To keep the prongs straight whilst tightening up the screw, it is helpful to pull needles out on the knitting machine and hook the prongs which are to be used on these. Hold firmly while tightening the screw.

It may be better to set the prongs so that they are not fully extended. Compare the tool with an ordinary transfer tool and notice that the prongs of the 7x1 tool are longer. Some users find the tool easier to manipulate if the prongs are set only about three–quarters of the way out, so that they are the same length as the prongs of a standard tool.

It is also important to set the prongs so that the tool is balanced. It is very much heavier than a normal transfer tool and feels very different in use. This problem is accentuated if the prongs selected are not balanced. If setting up three prongs, for example, many users will set the three on the left or right. However, the tool will be better balanced in most cases if the centre three prongs are used. The weight of the tool is then more evenly distributed, making it easier to handle.

LEARNING ITS USE
One of the best ways to learn to handle the tool is to use it for picking up stitches on a plain hem. It is possible to pick up more loops at a time with the 7x1 tool, making it quicker to turn hems.

The first step is to use a single, then a two–prong, then a three–prong tool to pick up one, two and then three loops from the hem at a time. Many users now try to move on to using the 7x1 tool with four or five prongs set to pick up. This is a mistake! The first step should be to use the 7x1 tool with just three prongs set, making sure that the centre three prongs are used for even distribution of the weight of the tool. Using the larger, heavier tool means that picking up with these three prongs will be a little more difficult than with the 3x1 transfer tool. After using three prongs of the 7x1 tool, increase to four and perhaps five prongs, so that up to five stitches, which is usually the maximum possible, can be picked up at a time. Compared with picking up single loops, this will make it possible to pick up plain hems much more quickly.

When picking up hems, remember that finer yarns are more difficult to pick up because the loops are smaller and it may then be necessary to reduce the number of prongs in use. Textured yarns can also cause similar problems. If picking up seems difficult, always be prepared to reduce the number of prongs in use until the loops are easy to pick up. A lot of time can be wasted if each group of loops is not picked up and put on to the needles in one easy, fluid movement.

A PICOT HEM
The tool can also be used to make picot hems very quickly and easily. There are two different methods. Method 1 (traditional method) is more suitable for finer yarns, while the needles left out of work for Method 2 make this a less bulky hem which is ideal for thicker yarns.

For both methods, the 7x1 tool is set up with alternate prongs in working position – a total of four prongs should be in working position.

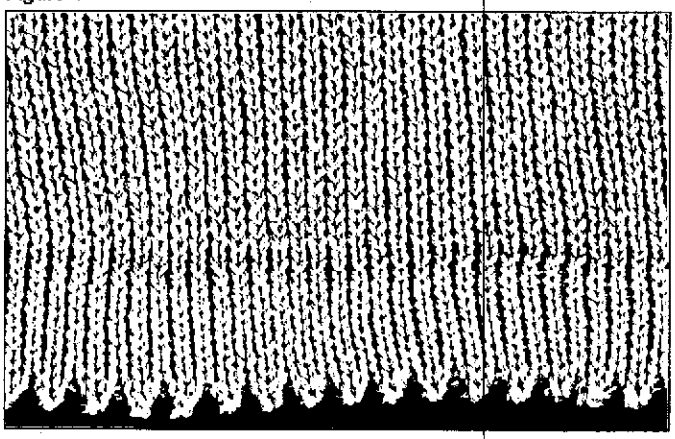
Method 1
1. Cast on the number of stitches required for the hem with waste yarn and knit a few rows.
2. Knit in the nylon cord.
3. Knit half the number of rows for the hem at main tension minus two.
4. Knit one row at main tension.
5. Using the four prongs of the 7x1 tool, transfer alternate stitches to the adjacent needle, leaving empty needles in working position.
6. Knit one row at main tension.
7. Knit the second half of the hem at main tension minus two.
8. Set three, four or five prongs of the 7x1 tool in a block and pick up the hem.

A picot hem knitted using this method is shown in Fig. 1.

Method 2
1. Push forward the number of needles required for the hem, then return alternate needles to non–working position. Cast on over the working needles with waste yarn and knit a few rows.
2. Knit in the nylon cord.
3. Knit the back half of the hem at main tension minus two. Since this half of the hem is knitted over alternate needles, only about half the usual number of rows will be required. Make a sample and ensure that the correct number of rows is knitted into the back and front of the hem so that it lies flat.
4. Push all the empty needles into work. This forms the picot hem and give a flat hem on all needles on the right side of the knitting.
5. Knit the second half of the hem at main tension minus two.
6. With the 7x1 tool set with alternate prongs, pick up the loops, knitted over alternate needles, to form the hem.

SHAPING
The tool can be set in a wide variety of different ways for a range of different shapings for use on raglan, saddle shoul-

Figure 1



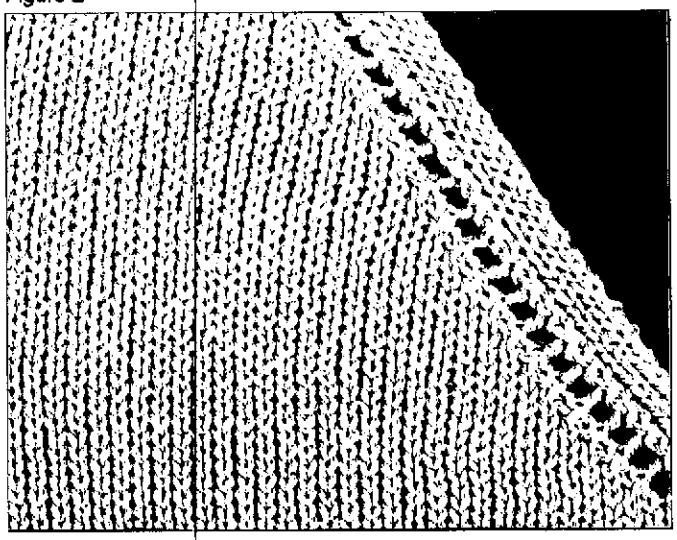
der and some set–in sleeve garments.

The simplest use of the tool is to move the decrease forming the shaping further from the edge to give a more attractive fully fashioned shaping than is possible when using a three–prong tool. For example, using five prongs of the tool in working position and moving the stitches across one stitch when decreasing, places the shaping on the fifth needle from the edge of the garment. This is much neater and more attractive than having the shaping on the third needle, which is the maximum possible with a standard transfer tool. Users who can manipulate the tool with six or even seven prongs in use, can move the decrease even further from the edge of the knitting.

When knitting a raglan sweater, the decreases mean that it takes longer to knit than a sweater with straight sleeves. Much of the time is, in fact, taken up with stopping and picking up the tool, then putting it down again and only a limited time is required for the actual shaping. If it is possible to decrease less frequently, the sweater can be knitted more quickly.

One of the most attractive decreases for a raglan sweater involves decreasing two stitches, usually every fourth row, or even three stitches, usually every sixth row. Since it is possible to knit twice, or even three times as many rows without stopping than when decreasing a single stitch, the garment is knitted more quickly, and the result is an attractive decrease.

Figure 2



To decrease two stitches at a time, double the number of rows between the decreases. For example, replace a single decrease every two rows, with a double decrease every four rows. Set the tool so that all seven prongs are in working position. Knit four rows. Remove the end seven stitches on to the 7x1 tool, move it across two needles and replace the stitches onto the machine so that the inside two needles have two stitches on them, the remainder have one stitch each. This is a double decrease, which should be repeated every four rows.

For a triple decrease, usually knitted every six rows, move the tool inwards across three needles. When the stitches are replaced on to the needles, there will be three needles with two stitches on them, the remainder with just one stitch on each.

For the lacy decrease shown in Fig. 2, which is ideal for summer garments, set the tool with all prongs in working position except the second from one end – it looks like this:

I O I I I I I

Always make sure that the single prong (on the left above), is on the inside while decreasing. Now, decrease a single stitch every alternate row, as for a basic fully fashioned shaping. However, the extra single prong makes a lace hole on the inside. This line of lace holes parallel with the raglan seam is very attractive and can also be threaded with ribbon or cord.

Finally, a favourite of mine which is shown in Fig. 3. This

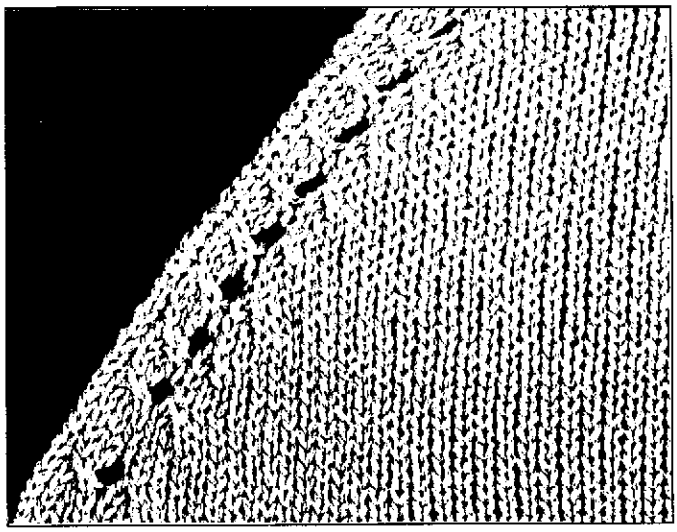


Figure 3

is a double decrease usually knitted every four rows. Set the prongs of the tool like this:

O I I O I I I

Keep the side of the tool with the TWO prongs (on the left above), to the inside when shaping, turning the tool over if shaping on both sides as for the lacy decrease.

When decreasing, move the tool across two stitches inwards, for a double decrease. This forms a very attractive and bold decrease which looks similar to a cable.

Don't be afraid to experiment with the tool. Set it in different ways for other shapings and try to find other uses for it. Remember – why pick up or move just one stitch if it is possible to pick up or move several stitches in the same amount of time! These useful tools are available from your local Brother dealer and only cost about £5 each.

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £10 UK, £12.50 Europe, £14 outside Europe (air) 1994 + 1995 issues also available £9/set UK.

Send 1996 subscriptions to Diane Bennett or contact:-

Canada/USA – Doodles, 2050 Lakeshore Rd W, Oakville, Ontario L6L 1G7
New Zealand – Lynda Smithies, 23 Khouri Ave, Karori, Wellington
South Africa – Anchen Rudman, 13 Mountain View Cres, Durbanville 7550
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8th MACHINE KNITTING GET-TOGETHER

Saturday 27th July, 10.00 am to 5.00 pm at Chepstow Leisure Centre, Chepstow, Gwent. Tickets £1.50 per person.

Alice Wilmshurst's Exhibition is one of the highlights of the summer for many knitters so they'll be pleased to know that she has been very busy organising this year's event. Alice explains what visitors can expect at her eighth Get–together.

"Machines of course; accessories of course; yarns of course – lots of it; books and more books; garments for sale; DesignaKnit; pattern designs; computer disks; computer know–how; computer programmes; videos; all K.M.J.s: P.K.M.J.s: 6000 Journals; all my own books; friendship – this cannot be gauged or bought.

Judging the Jumper/Cardigan Competition will start at 2.00 pm. Please support this. As in other years, the garments will be judged, then sold. This year the money and all unsold jumpers will go to Arthritis Care. At 4.00 pm will come the draw. There's a minimum of 20 prizes, admittedly some are tiny, but it is such fun to win something – anything.

The St John Ambulance have offered their services and have a display table – please support them. A well-stocked canteen will be open from 8.00 am and don't forget the For Sale and Wanted Board which is free. Please write out your advertisement to include, for example, "I'm wearing a pink hat with a green carnation". Hope to see you, please make yourself known to me and do have a wonderful day." For tickets and an entry form for the competition, contact:

Alice Wilmshurst
Knitting Machine Journal
"Hawthornes"
Whitecroft
Forest of Dean
Gloucestershire GL15 4PF
Tel: 01594 562161

You'll find a wide variety of stands at Alice's Get–together and here's a foretaste of some of the exhibits you just musn't miss.

A K YARNS will have the usual goodies at the show including, Cashmere, Alpaca, a new range of 70% Angora (it does not shed quite as much as the previous white one did) plus many more yarns. We are also bringing lots of large cones of 2/30s Acrylic at £3.00 a cone, plus many more bargains at up to half price, including COTTONS! There will also be lots of buttons, patterns and so on. This is a show that nobody should miss as there are not too many in the South. See you there.

A K Yarns
Units 30–31 Brindley Road
Dodwells Bridge Industrial Estate
Hinckley
Leicestershire LE10 3BY
Tel: 01455 234900

THE BUTTON LADY specialises in buttons and clasps made from natural materials and a large range of novelty shapes and larger buttons for quilters, from America.

She has all the necessary supplies for hand knitters – bamboo, ordinary and twin pin (circular) needles, crochet hooks – Tunisian, hair pin and broomsticks, pompon makers, yarn bobbins, knitters pins, sewing–up needles, needle threaders, button frames, cable needles and stitch holders. Then there are hand knitting patterns, including Jean Greenhowe's, for toys and dolls clothes.

The Button Lady has tea towels for knitters, spinners, weavers, cat people and – NEW – also for quilters. Look for her slipper soles and patterns to use up all your oddments of wool and she is also an agent for Cash's labels.

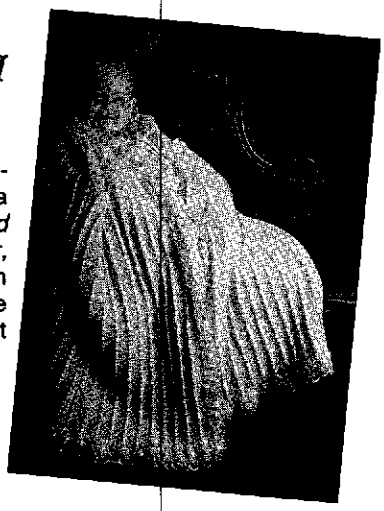
The Button Lady
16 Hollyfield Road South
Sutton Coldfield
West Midlands B76 8NX.
Tel: 0121–329 3234

DESIGNS BY DEBORAH

DESIGNS BY DEBORAH will be at the exhibition on Stand 31 where Deborah will have all three of her 40 st punch-card books, *Country Pursuits, Birds* and, her latest, *Cowboys and Indians*. All three books are ideal for children and adults. Impeccably printed in bold black and white squares with beautifully drawn pen and ink illustrations to set the scene.

Also, there are two new pattern cards. *Card One* is a christening robe and *Card Two* is a beaded tuck jumper, both for the Passap and both very easy to knit. For more details see the advertisement on page 9.

Designs by Deborah
PO Box 85
Hythe
Southampton SO45 3ZN

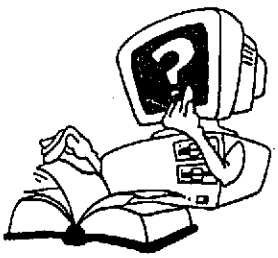


FORSELL have all the new season's colours and textures in their range and you can see them at this Exhibition. Look out for *Rutland Tweed* and *Touch of Silk* for the luxury tweed effect. *Suva*, the wool with cotton slub, has now been complemented with *Suva Nights* – a range of six subtle colours.

If you're looking for quality yarns, then go no further than Stands 59/60 where the full range is available including the newest shades in Forsell DK and 4-ply and Shamal DK.

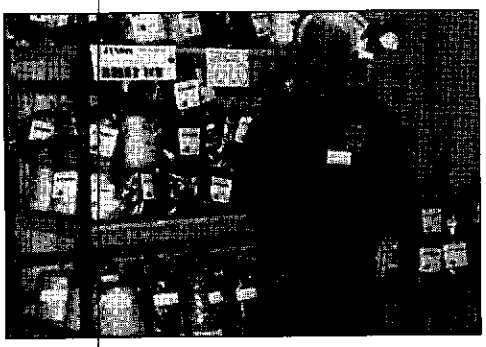
T Forsell & Son Ltd
Blaby Road
South Wigston
Leicestershire LE8 2SG
Tel: 01162 786281

ANGELA GORDON invites you to visit her for a demonstration of the popular *Pattern and Article Database.* Master DesignaKnit 6 with *Working Notes*; Standard Shaping; Stitch Designer; Original Pattern Drafting and Clever Clipboard Pictures. For individual tuition without pressure, join the *DesignaKnit 6 Correspondence Course.*



Browse through the complete range of *Impresario* and *Instant Knits* designs, available for both computer and Brother FB 100. See all the designs from her latest publication, *Seams to be Seen*, which is a must if you have problems fitting garments on to the needlebed! You will also be able to see garments featured on her own pattern disks for DesignaKnit and FB 100.

Angela Gordon
29 St Helens Road
Sandford
Wareham
Dorset BH20 7AX
Tel: 01929 551073



HUSH KNIT YARNS are specialists in yarns for domestic knitting machines and have eight qualities in their range, of which four fine yarns will be at Chepstow.

Mayfair is a fine ply acrylic/wool in 20 colours and is ideal for Jacquard on European machines.

Hush Knit are also sole distributors for *Jandis* three–ply 100% brushed acrylic for single end knitting on European machines.

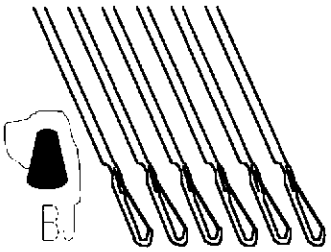
The fine crêpe is the original crêpe imported into the country and the superb quality is valued by serious knitters and used by leading designers for their exclusive suits and dresses.

Finally it is hoped to have a fine 50/50 acrylic/cotton in six or seven shades and there will be two patterns designed by Irene Kreiger for use with this yarn.

Hush Knit Yarns are available from retailers or by mail order from Hartington Yarns at J K Wools, 63–67 Sitwell Street, Spondon, Derbyshire DE21 7FH. Tel: 01159 223654.

Hush Knit Yarns
57 Burnside Drive
Bramcote Hills
Beeston
Nottingham NG9 3EF
Tel: 0116–922 3651

BERYL JARVIS asks, "Why buy a whole book when the technique is available on a leaflet?" She will have her *Info Sheets* – individual machine knitting techniques available on separate sheets – at the Exhibition, or buy them all at a discount price. There are now 35 different sheets available ranging from *How to knit a tension swatch* through to knitting *Entrelacs* and many projects in between.



Binders are also available to keep your collection of Info Sheets together on your shelf. This unique idea allows you to buy just what you are interested in not an expensive book telling you, yet again, how to cast on.

Beryl Jarvis
90 Asfordby Road
Melton Mowbray,
Leicestershire LE13 0HR
Tel: 01664 68449

THE KNITTING STUDIO is where Anne and Chrystal design and write patterns specifically for OILED YARNS. They have nine classic styles in easy to follow pattern format, produced on single sheet cards or laminate. Even the beginner has a chance to produce stylish garments in luxury natural fibres.

They also have a set of information sheets full of useful tips on knitting with oiled yarns and offer club talks on this subject. For details, please telephone 01455 636409.

Come and see us on stand 32 for patterns, information sheets, buttons, knitting–in elastic, our new *Garment Drying Hanger* and friendly advice.

The Knitting Studio
3 Frobisher Close
Hinckley
Leicestershire LE10 1UP
Tel: 01455 636409

MERRIHAY FIBRES have new additions to their range of patterns, including two ladies sweaters for machine knitters. The designs, for standard gauge machines, are made in 100% Cashgora which is now available in 14 shades. We also produce smooth–spun Mohair and blends of Mohair and Wool, Cashgora and Wool and Cashgora, Wool and Silk.

We are a family business producing most of these natural fibres on our smallholding and creating many hand knit designs ourselves.

See us at Alice's show where we will have our complete range of yarns and some extra special offers, or write (SAE appreciated) or telephone for further information.

Merrihay Fibres
Poole Farm
Grosmont
Abergavenny
Gwent NP7 8HU
Tel: 01873 821328

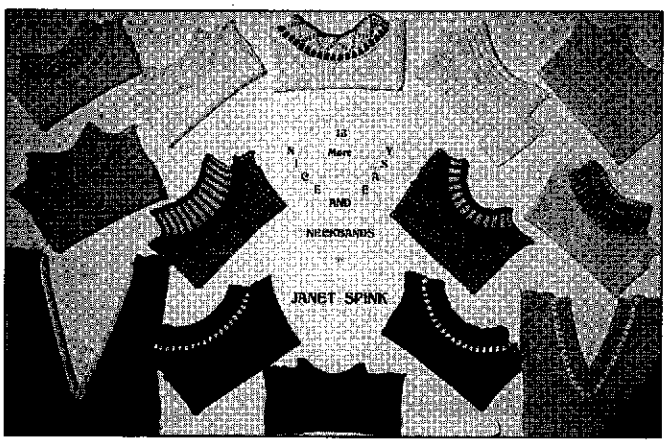
14 ►

BARBARA STUBBS, knitter and teacher, leads students towards as much independence as they want – from hats and scarves to making the odd jumper and on to designing an outfit.

Each video works through a theme giving clear understanding of the subject. These natural, intimate videos by a trained and qualified teacher, teach you personally. Barbara says, "Take my knowledge, use it and enjoy it". New release, *Knit to Fit*, spotlights pattern making, including jumper, skirt and trousers, cardigan and waistcoat. The third ribber video has racking, fancy hems, stitch transfer and other techniques. Eleven videos averaging two and a half hours each, provide approximately 15–20 hours of tuition and are always there to refer to.

"I wish Alice all the best with her Duomatic Video release and look forward to seeing you at Alice's Exhibition."

Barbara Stubbs
6 Lindrum Avenue
Lyme Green
Macclesfield
Cheshire SK11 0LG
Tel: 01260 253245



Primary colours make this Barbara Stubbs design eye-catching fun.

JANET SPINK invites you to come and meet her at Alice's show. She will be giving talks on producing nice and easy neckbands and demonstrations on the Hague Linker.

Janet has a vast experience of all aspects of machine knitting techniques and of using the Hague Linker for sewing up and attaching neckbands. She has written 12 books to date and these, along with Hague accessories, will be on sale at the show. Get Information on the Jersey and Brighton holidays, workshops and classes that Janet runs at venues throughout the British Isles. Do come and say "Hello".

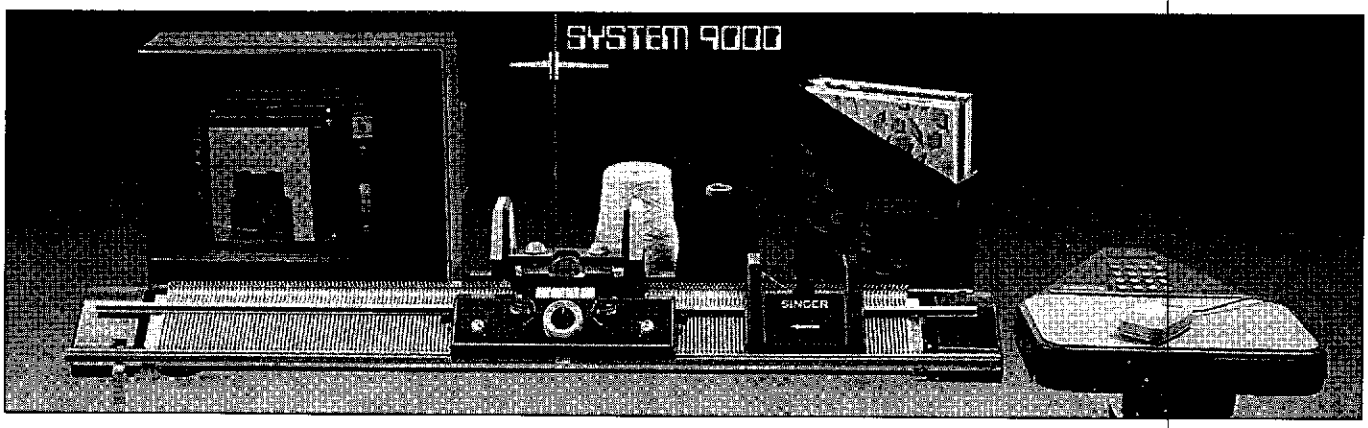
Janet Spink
Springfield Cottage
Alderton Road
Hollesley
Suffolk 1P12 3RH
Tel: 01394 411873

Woolley Soft Ware

WOOLLEY SOFT WARE
We will be at the show, to support the Singer knitters. Sue Woolley will be demonstrating the System 9000 and the 624 and you will be able to ask about our back-up program. (It cannot be beaten). Sue will also be demonstatrating the New Magic Fair Isle - no floats - not intarsia - just magic. Watch the demonstration of the Internationally reknown Woolley Weights by the man who invented them.

Don't miss Terry Cotton's talk on "Getting to know your computer". Even if you don't have one of your own, you will be amazed to see how they work.

Woolley Soft Ware
179–183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9JF
Tel: 01442 219298



CLUB SPEAKERS

MAGGIE ANDREWS
79 Hookfield, Harlow, Essex CM18 6QQ.
Tel: 01279-422994.
Maggie offers lively, interesting and informative talks and demonstrations on a variety of subjects, all illustrated with plenty of samples, including Circular Yokes, Add a Collar, Machine Knit Arans and Easy Intarsia (no intarsia carriage needed). 40 miles radius, but more considered for workshops. SAE for details. Already fully booked for 1996. Book now for 1997

BRENDA BRISTOW
Heathercraft Machine Knitting Centre, 'Bunglebee', Faygate Lane, Faygate, West Sussex RH12 4SH.
Tel: 01293-851339.
Talks on Ribber and Double Bed work, Beauty of Basic Knitting, Getting to Know Your Machine, Creative Knitting, on all punchcard and electronic machines, including Duomatics, Day workshops. No restriction on travel.

JACPACS
Yvonne Knapman, 19 South Road, Portishead, Bristol BS20 9DU.
Tel: 01275-842677.
Double jacquard knitting, an informative talk and demonstration on all aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

BERYL JARVIS
90 Asfordby Road, Melton Mowbray, Leicester LE13 0HR.
Tel: 01664-68449.
As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

KADANSE
Kathryn Smeaton, 55 Woodlands Road, Charfield, Wotton-under-Edge, Glos. GL12 8LT.
Tel: 01454-261361.
Kathryn will be pleased to visit your club and give an informal talk on how she designs her patterns and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see and her patterns for you to purchase. Within 100 miles of Bristol area, but any distance considered at certain times of the year. (Charfield is 5 mins off Junction 14 of M5, just North of Bristol.)

MARILYN LOTT
7 Hilton Drive, Paignton, Devon TQ3 1JW.
Tel: 01803-522673.
Talks and demonstrations accompanied by garments and swatches. How to create an original garment; Inspiration for machine knitters; Cut and sew a neckline and applying a tubular neckband; How to design your own punchcard, plus many more. Workshops also available. Kits and patterns for sale. Will travel approximately 100 miles for evening clubs. Please telephone for further details.

RIVERSIDE
Riverside Spinning Co Ltd, Dockfield Terrace, Shipley BD17 7AW.
Tel: 01274-596875.
We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas considered.

JENNY ROSE
12 Bercta Road, London SE9 3TZ.
Tel: 0181-859 2745.
Jenny will give talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair and lace variations. Any distance considered.

PAM TURBETT
17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.
Tel: 01730-893654.
'Cut and Sew', but not just necklines! 60-90 minute talk. A large collection of clothes, combining machine-knitting with dressmaking/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc also for sale and workshops if required. Will travel any distance by arrangement.

JACKY WEBB
The Mohair Centre, Brickfield Farm, Laughton Road, Chiddingly, Lewes, East Sussex BN8 6JG.
Tel: 01825-872457.
Mohair from GOAT to GARMENT. Find out there is far more to your mohair yarns than you prviously thought. How they are spun, dyed and much more. "Hands on Mohair" - have a go at spinning yourself. Lots of samples and sometimes even an Angora Goat!

CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly, PO Box 1479, Maidenhead, Berkshire SL6 8YX

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Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. 12114

DESIGNAKNIT

LET'S KNIT A STRIPED TOP

This month we will select a standard set–in sleeve sweater, choose a neckline that has a vee front and is slightly rounded at the back, then shorten the sleeves and make a short sleeved summer top.

Angela Gordon

Choose a bright summery colour in Bramwell's Savannah cotton and pick a contrast colour for the stripes. Use both yarns in stripes when you knit the tension swatch. This way you can check that the two colours knit up to the same tension and also that they are both colour fast in the wash. This is especially important when using a very dark contrast colour. The Gold and Navy shades of Bramwell's Savannah that I used, were perfectly colour fast in the wash. Wash the swatch and leave it to dry, then press it before measuring the final tension.

Open DesignaKnit 6 in the normal manner and Shortcut (press the F5 key or click the icon) to Standard Shaping. We are starting a New Garment.

In the Garment Type dialogue select – Adult, Female, Sweater, Set in sleeves, Vee front neck, Round back neck – and click OK.

Enter the tensions in the appropriate boxes and enter the rib tension the same as the main tension. Type the notes about the yarn used and make a note that the stitch pattern is called Stripes.

Choose Casual Ease and a Standard size to fit you. I am working on a Standard size 36 inch bust. There are at least two measurements which need altering in the Measurements Table. The length of both body and sleeves needs shortening and the wrist measurement (which is really just the upper arm measurement taken at the depth of the sleeve) needs increasing. Summer tops tend to be worn either longer than a sweater or slightly shorter when worn with a skirt. This one is going to be slightly shorter. Highlight the Nape to Garment Length measurement and change it to 55 cm.

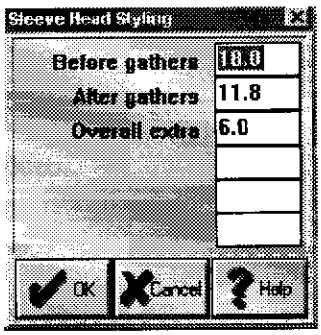
If you wish to measure your sleeve length exactly, measure from the shoulder point, down towards the elbow and then note the actual length at which you like to wear short sleeves. Alternatively you can make them 22 cm like mine, so highlight the Arm Length and change the figure to 22. The wrist measurement should be the same as the upper arm measurement but reduce the ease figure unless the cuff will be on the widest part of the upper arm. Measure around the arm at the sleeve length and make sure that there is at least 5 cm ease.

When you have adjusted the above measurements, click the OK button and your top will appear on the screen. The neck bands and cuffs will look a little strange at first and we need to make a few styling changes. We are going to have a one centimetre stocking stitch band instead of ribs.

Select the Neckline Styling tool to open the dialogue box. Change the rib to 1 cm and add a 2 cm Straight section at the top of the front vee, then click OK. Everything else about the neck looks fine!

Select the Body Styling tool to open the dialogue, change the rib depth to 1 cm, add a 2 cm Shoulder Drop and click OK.

Open the Sleevehead Styling dialogue and add some fullness to the cap by changing the Before Gathers to 18 cm and the Overall Extra to 6 cm.



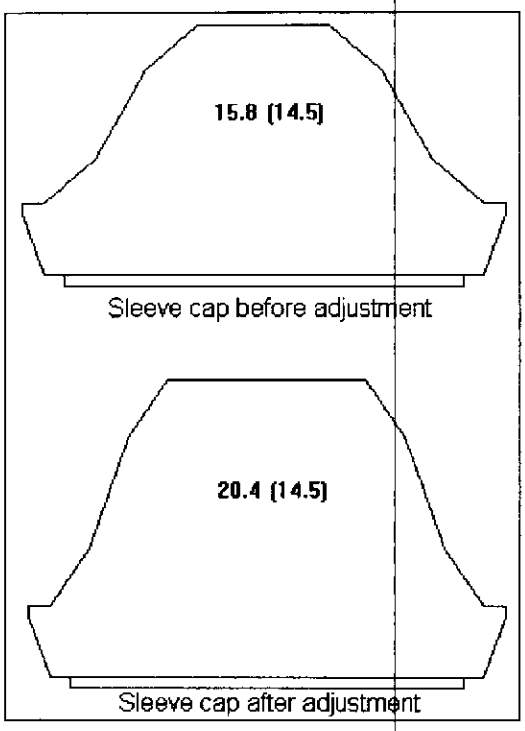
The shape is now completed so select Save from the File menu and give it a name (I named mine MKM0796).

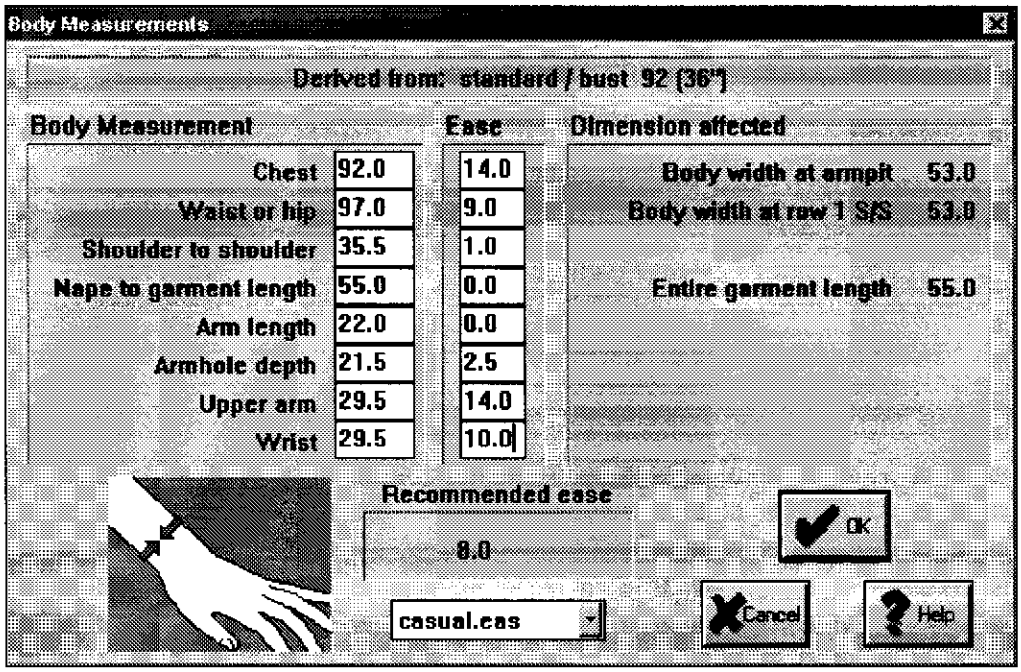
Now we start work on a very simple striped pattern and you may wonder why we bother! Basically it is very useful to have the stripe pattern on screen and superimpose the garment pieces to match the stripe sequence at the underarm when knitting set–in or raglan sleeves.

Shortcut to the Stitch designer (F7 key), select New from the File menu and choose to work on the front piece. Choose two colours that closely resemble your yarns, right click on the main colour (preferably the lighter of the two) and use Clear from the Edit menu to change the background colour to the main colour of your top. Select Woolbox from the Palette menu and delete all the unused colours so that you are left with just the two main ones. Use Pack to put the two colours into the top left corner of the palette and click OK.

To draw stripes filled in with the same colour as the outline, right and left click on the contrast colour. Select the Filled Rectangle tool and draw stripes in varying proportions across the front. Start with thin two–row stripes near the top and gradually widen them as you progress to the bottom, ending with a wide band of the darker colour at the bottom.

From the Shapes menu select View All to place all the garment pieces on to the stripe pattern. Click the Move Piece tool and move the sleeves up until the underarm cast–off rows are level on every piece. When you have positioned the pieces correctly, return to the Shaping section and Save the garment shape file again. This ensures the Integration information is stored with the file so that when you Knit from Screen, the stripes will be in the correct places.





Unfortunately, at the time of writing the Knit from Screen section of DesignaKnit 6 is still not completed so I had to take the shape file and the stitch pattern file into DesignaKnit 5, as described last month. This design is really best knitted from screen because the computer keeps track of every colour change as well as the shaping, minimising the possibility of error.

KNITTING FROM THE SCREEN WITH VERSION 5

Notes: Use the Integrated (Shape and Colour Pattern) Mode of Knitting. Choose the piece you are to knit, say Yes a cable is connected and follow the on-screen instructions for your machine. Brother 940 and 950i machines must have the change knob on KCII even though they are knitting stocking stitch. To avoid any needles selecting during the knitting process, download the DEFAULT pattern (which is just background colour) and load the pattern into memory. Do not push in the MC button and the carriage will just knit ordinary stocking stitch whether needles select or not.

Use a two–pronged tool and fully fashioned decrease for the neckline.

To shape the shoulders by holding, it is necessary to read the number of stitches to be decreased and put them into hold on the following row.

BACK

Following the on–screen instructions, cast on the number of stitches indicated and knit 8 rows MT-3, 1 row MT, 8 rows MT-2. Hang the cast–on stitches to form a hem and reset the row counter to 000. Make sure that the carriage is on the same side as indicated on screen (except Brother knitters, whose on–screen carriage jumps to the opposite side when Go is activated) click the Go button (or press the F5 key) to activate DesignaKnit and follow the shaping and colour changing instructions on screen. Shape the neckline as instructed and the shoulders by holding.

FRONT

Knit to match the Back up to the neckline shaping and then divide the work in half. Remove the indicated stitches on to waste knitting, garter bar or stitch holder and continue on the remaining stitches. Pick up the right half on to the needles and continue following the shaping instructions.

SLEEVES

Cast on and knit a band the same as knitted for the Back then follow the shaping instructions and cast off the final stitches.

MAKING UP AND NECK BAND

Join the right shoulder seam. With wrong side facing pick up all held stitches of back neck and approximately 64 stitches down one side of the vee neck. At MT knit 1 row, MT-1 knit 1 row. Now, putting one needle to hold at centre front edge on every row, decrease tension to MT-2 and knit 4 rows then to MT-3 and knit one row. Cancel Hold. At MT knit 1 row, then at MT-3 knit 1 row. Bring the same needles back into hold and, pushing one needle back to working position on every row, at MT-2 knit 4 rows, then at MT-1 knit 1 row. Pick up stitches along the neck edge again and cast off loosely with the latch tool.

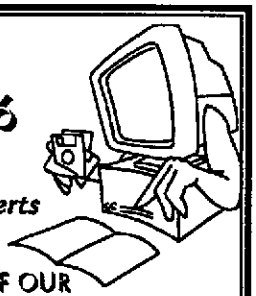
Knit a band for the other side of the neck to match the first. Join the second shoulder seam and neck band seams. Join side and sleeve seams and set the sleeves into the armholes.

Note: If you do not have DesignaKnit, you'll find knitting instructions for the same design in Pattern 1.

Make the most of your

DESIGNAKNIT 5/6

Master your software quickly with help from the experts



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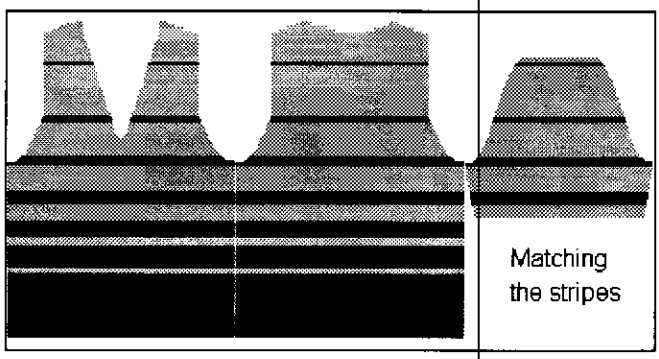


Matching the stripes

GRADUATED STRIPES 1

Designed by *Angela Gordon*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Bramwell Savannah. (Yarn Guide No.11.)
1 x 500 g cone in Gold (MC).
1 x 500 g cone in Navy (C).

GARMENT WEIGHT
Finished garment in second size weighs 270 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:– F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 98 [104, 108, 114, 118] cm, 39 [41, 42½, 45, 46½] in.
Length to shoulder 53.5 [53.5, 54.5, 54.5, 55.5] cm, 21 [21, 21½, 21½, 22] in.
Sleeve seam 10.5 cm, 4½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

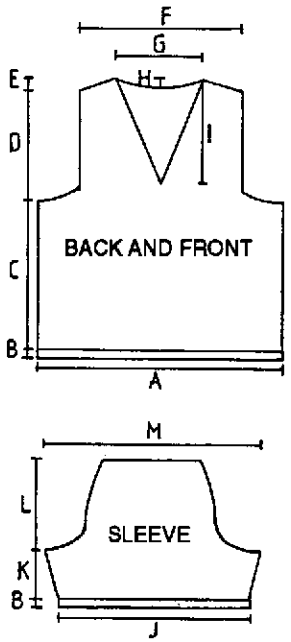
TENSION
28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). Wash the tension swatch in hand hot water, rinse in cold water, dry and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.

STRIPE PATTERN
Back and Front
K 40 rows C, 4 rows MC, 14 rows C, 6 rows MC, 10 rows C, 12 rows MC, 8 rows C, 16 rows MC, 4 rows C, 24 rows MC, 4 rows C, 33 rows MC, 2 rows C and 31 [31, 35, 35, 39] rows MC.
Sleeves
K 8 rows MC, 8 rows C, 16 rows MC, 4 rows C, 24 rows MC, 4 rows C and 40 [40, 44, 44, 48] rows MC.

A = 50 [52.5, 55, 57.5, 60] cm
B = 1.5 cm
C = 30 cm
D = 22 [22, 23, 23, 24] cm
E = 2.5 cm
F = 33.5 [36, 38.5, 41, 43.5] cm
G = 18 cm
H = 2 cm
I = 21.5 [21.5, 22.5, 22.5, 23.5] cm
J = 39 [39, 40.5, 40.5, 42] cm
K = 9 cm
L = 18 [18, 19, 19, 20] cm
M = 43.5 [43.5, 45, 45, 46] cm



BACK
Push 140 [148, 154, 162, 168] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and C, K 8 rows. Using MT, K 1 row. Using MT–2, K 8 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, cont in stripe patt. K 114 rows.
SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows *. Dec 1 st at each end on every row until 114 [122, 128, 136, 142] sts rem, then on every foll alt row until 94 [102, 108, 116, 122] sts rem. K 55 [55, 59, 59, 63] rows. RC shows 198 [198, 202, 202, 206].
SHAPE SHOULDERS
Cast off 3 [4, 4, 5, 6] sts at beg of next 2 rows.
SHAPE NECK
Push 55 [58, 61, 64, 66] Ns at left to HP and cont on rem sts for first side. Cast off 3 [4, 4, 5, 6] sts at beg of next row, 7 sts at beg of next row, 3 [4, 5, 5, 6] sts at beg of next row, 7 sts at beg of next row and 3 [4, 5, 6, 6] sts at beg of next row, K 1 row. Cast off 4 [4, 5, 6, 6] sts at beg of next row, K 1 row. Cast off rem 6 sts. With carriage at right, push 22 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

FRONT
Work as for Back to *. Dec 1 st at each end on every row until 114 [122, 128, 136, 142] sts rem, then on foll alt row, K 1 row.
SHAPE NECK
Push 56 [60, 63, 67, 70] Ns at left to HP and cont on rem sts for first side. Cont to dec at armhole edge on every alt row from previous dec and, **at the same time**, K 2 rows. Dec 1 st at neck edge on next and every foll alt row until 45 [49, 52, 56, 59] sts rem, then on every foll 3rd row until 40 [44, 47, 51, 54] sts rem. Cont to dec at neck edge only on every 3rd row from previous dec until 22 [26, 29, 33, 36] sts rem. K 1 [1, 5, 5, 9] rows.
SHAPE SHOULDER
Cast off 3 [4, 4, 5, 6] sts at beg of next and foll alt row, K 1 row. Cast off 3 [4, 5, 5, 6] sts at beg of next row, K 1 row. Cast off 3 [4, 5, 6, 6] sts at beg of next and foll alt row, K 1 row. Cast off rem 6 sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES
Push 110 [110, 114, 114, 118] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 8 rows. Using MT, K 1 row. Using MT–2, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, cont in stripe patt. K 5 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 122 [122, 126, 126, 130] sts. K 5 rows. RC shows 36.
SHAPE TOP
Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 92 [92, 94, 94, 96] sts rem, then on every foll 3rd row until 70 [70, 72, 72, 74] sts rem, then on every foll alt row until 54 sts rem. Cast off.

RIGHT AND BACK NECKBAND
Join right shoulder seam. Push 120 [120, 123, 123, 126] Ns to WP. With P side facing, pick up 17 sts down left side of back neck, 22 sts across back neck, 17 sts up right side of back neck and 64 [64, 67, 67, 70] sts down right side of front neck and place on to Ns. Unravel WY. * Using MT and MC, K 1 row. Using MT–1, K 1 row. Using MT–2, dec 1 st at left edge on next 4 rows. Using MT–3, dec 1 st at left edge on next row. Using MT, K 1 row. Using MT–3, K 1 row. Using MT–2, inc 1 st at left edge on next 4 rows. Using MT–1, inc 1 st at left edge on next row. Make a hem by picking up loops from first row and place on to corresponding Ns. Cast off loosely *.

LEFT NECKBAND
Push 64 [64, 67, 67, 70] Ns to WP. With P side facing, pick up 64 [64, 67, 67, 70] sts up left side of front neck and place on to Ns. Work as for Right Neckband from * to *, reversing shaping by reading right for left.

PRESSING
Wash and dry all pieces. With wrong side facing, block knitting, pinning out all pieces to measurements given. Press following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join left shoulder and neckband, side and sleeve seams. Set in sleeves, gathering tops. Join neckband mitre.

PLATED ZIG-ZAG RIB 2

Designed by *Jocelyn Ridout*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Silver Reed standard gauge machines with a ribber and rib plating feeder.

MATERIALS
Celandine Jazz. (Used double, Yarn Guide No.11.)
1 x 400 g cone in Grey/White Mix (MC).
Celandine Dawn. (Yarn Guide No.11.)
3 x 50 g balls in White (C).
5 buttons.

GARMENT WEIGHT
Finished garment in first size weighs 335 g.

The fibre content of Jazz is 64% Cotton, 36% Polyester; Dawn is 70% Super Kid Mohair, 30% Nylon. For further information about these yarns, please write to the following address:– Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8E2. Tel: 01943 604440.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in
Actual size 90 [96, 100, 106, 112] cm, 35½ [38, 39½, 42, 44] in.
Length to shoulder 66.5 cm, 26½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
27 stitches (on each bed) and 36 rows to 10 cm, 4 in measured over wide rib pattern (tension dial setting approximately 8/8).
27 stitches (on main bed) and 38 rows to 10 cm, 4 in measured over plated swung rib on MT–1/MT (tension dial setting approximately 7/8). Steam swatches before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used ribber side of knitting as right side of garment.
b) Use close knit bar for all ribs.
c) Push Ns to UWP on main bed using P–carriage over plated swung rib if sts tend to float (only use after moving swing handle NOT before).
d) Count Ns in NWP as sts throughout.
e) Shaping over neck and shoulders is given for main bed only, ribber sts should be transferred to main bed as required before casting off.

PLATED SWUNG RIB
Swing Handle
H5 K 2 rows.
H6 K 2 rows.
H7 K 2 rows.
H6 K 2 rows.
H5 K 2 rows.
H4 K 2 rows.
H3 K 2 rows.
H4 K 2 rows.
These 16 rows form pattern.

BACK
With carriage at right and using MT–8/MT–8 and 2 ends of C, cast on 124 [132, 138, 146, 154] sts on each bed at centre of machine in double rib as in Diagram 1. * Cont in tubular knitting. Set RC at 000. Using MT–7/MT–7, K 2 rows. Using MT–6/MT–5, K 2 rows. Using MT–5/MT–4, K 2 rows. Using MT–4/MT–3, K 16 rows. RC shows 22. Carriage is at left. Set machine for double rib knitting *. Transfer sts as in Diagram 2 for wide rib patt. Set RC at 000. Using MT/MT and 2 ends of MC, K 150 [148, 146, 144, 142] rows.

SHAPE ARMHOLES
Cast off 7 sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end on every alt row until 94 [100, 102, 106, 110] sts rem on each bed. K 8 [8, 6, 4, 2] rows. RC shows 176. Push empty Ns on main bed to WP. Transfer sts on ribber as in Diagram 3 for plated swung rib. Pick up heel of adjacent st and place on to empty Ns on main bed. Change to plating yarn feeder. Using MT–1/MT and with 1 end of MC in feeder A and 1 end of C in feeder B, cont in plated swung rub. K 60 rows. RC shows 236.

SHAPE NECK
Using a length of MC, cast off centre 28[30, 32, 34, 36] sts on main bed. Push empty Ns to NWP. Note position of ribber Ns at right. Using a length of WY, K ribber sts at right by hand and transfer to corresponding Ns on main bed. Push empty Ns on ribber to NWP. Push Ns at right on main bed to HP and cont on rem sts for first side.

SHAPE SHOULDER
Cast off 5 [6, 6, 7, 8] sts on main bed at beg of next row, K 1 row. Cast off 6 sts on main bed at beg of next and foll 3 alt rows, K 1 row. Cast off rem 4 [5, 5, 5, 5] sts on main bed. With carriage at right and using a transfer tool, push rem Ns from HP to WP. Arrange Ns on ribber as noted. Transfer sts on WY on to ribber Ns. Unravel WY. Finish to correspond with first side, reversing shaping.

RIGHT FRONT
With carriage at right and using MT–8/MT–8 and 2 ends of C, cast on 62 [66, 69, 73, 77] sts on each bed at left of centre 0 in double rib as in Diagram 1. Work as for Back from * to *. ** Transfer sts as in Diagram 4 for wide rib patt. Set RC at 000. Using MT/MT and 2 ends of MC, K 150 [148, 146, 144, 142] rows. K 1 row extra for Left Front.

SHAPE ARMHOLE
Cast off 7 sts on each bed at beg of next row, K 2 rows. Dec 1 st on each bed at armhole edge on next and every foll alt row until 47 [50, 51, 53, 55] sts rem on each bed. K 8 [8, 6, 4, 2] rows. RC shows 176. (177 on Left Front). Push empty Ns on main bed to WP. Transfer sts on ribber as in Diagram 5 for plated swung rib. Pick up heel of adjacent st and place on to empty Ns on main bed. Change to plated yarn feeder. Using MT–1/MT and with 1 end of MC in feeder A and 1 end of C in feeder B, cont in plated swung rib. K 25 rows.

SHAPE NECK
Cast off 11 [12, 13, 14, 15] sts on main bed at beg of next row. Place marker at neck edge. Dec 1 st on main bed on every 4th row until 33 [35, 35, 36, 37] sts rem on main bed. K 22 rows.

SHAPE SHOULDER
Cast off 5 [6, 6, 7, 8] sts on main bed at beg of next row, K 1 row. Cast off 6 sts on main bed at beg of next and foll 3 alt rows, K 1 row. Cast off rem 4 [5, 5, 5, 5] sts on main bed **.

LEFT FRONT
With carriage at right and using MT–8/MT–8 and 2 ends of C, cast on 62 [66, 69, 73, 77] sts on each bed at right of centre 0 in double rib as in Diagram 1. Work as for Back from * to *. Work as for Right Front from ** to ** reversing shaping by noting alteration in number of rows worked and reading Diagram 6 for Diagram 4 and Diagram 7 for Diagram 5.

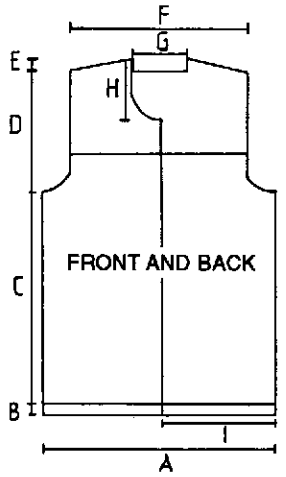
BACK AND SIDE NECKBAND
Join shoulder seams. Push 102 [104, 106, 108, 110] Ns to WP. With right side facing, pick up 29 sts up right side of front neck from marker, 8 sts down right side of back neck, 28 [30, 32, 34, 36] sts across back neck, 8 sts up left side of back neck and 29 sts down left side of front neck to marker and place on to Ns. Set RC at 000. Using MT–2 and 2 ends of C, K 2 rows. Using MT–3, dec 1 st (2 sts in) at each end on next and foll 2 alt rows. Using MT–4, K 1 row. Dec 1 st (2 sts in) at each end on next and foll alt row, K 1 row. Using MT, K 1 row. Using MT–4, K 2 rows. Inc 1 st (2 sts in) at each end on next and foll alt row. Using MT–3, K 1 row. Inc 1 st (2 sts in) at each end on next and foll alt row, K 1 row. Using MT–2, inc 1 st (2 sts in) at each end on next row. K 1 row. Using WY, K a few rows and release from the machine.

RIGHT FRONT NECKBAND
Push 11 [12, 13, 14, 15] Ns to WP. With right side facing, pick up sts across front neck and place on to Ns. Inc 1 st at left edge. 12 [13, 14, 15, 16] sts. Set RC at 000. Using MT–2 and 2 ends of C, K 2 rows. Using MT–3, dec 1 st (2 sts in) at left edge on next and foll 2 alt rows. Using MT–4, K 1 row. Dec 1 st (2 sts in) at left edge on next and foll alt row, K 1 row. Using MT, K 1 row. Using MT–4, K 2 rows. Inc 1 st (2 sts in) at left edge on next and foll alt row. Using MT–3, K 1 row. Inc 1 st (2 sts in) at left edge on next and foll alt row, K 1 row. Using MT–2, inc 1 st (2 sts in) at left edge on next row. K 1 row. Using WY, K a few rows and release from the machine.

LEFT FRONT NECKBAND
Work as for Right Front Neckband reversing shaping by reading right for left.

RIGHT FRONT BAND
Join mitred corners of bands.

22 ►



A = 45.5 [48.5, 51, 54, 57] cm
B = 2 cm
C = 41.5 [41, 40.5, 40, 39.5] cm
D = 23 [23.5, 24, 24.5, 25] cm
E = 2.5 cm
F = 34.5 [37, 37.5, 39, 40.5] cm
G = 10 [11, 12, 12.5, 13] cm
H = 11.5 cm
I = 22.5 [24, 25.5, 27, 28.5] cm

DIAGRAM 1

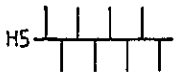


DIAGRAM 2

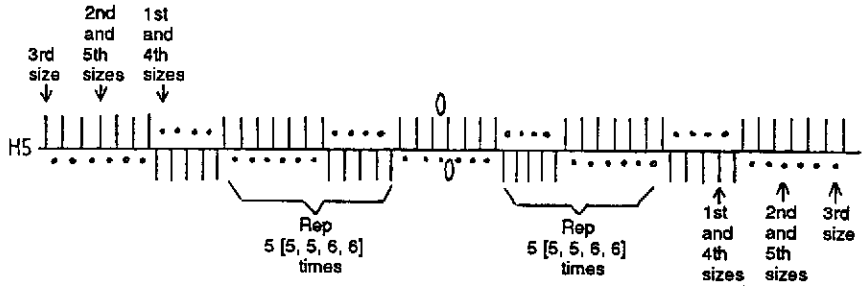


DIAGRAM 3

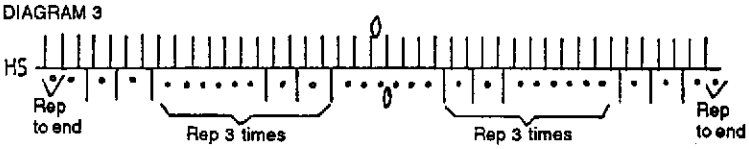


DIAGRAM 4

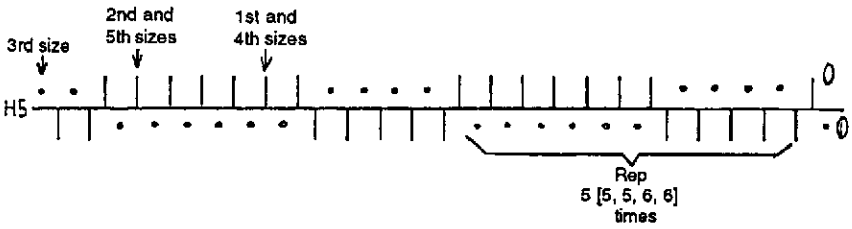


DIAGRAM 5

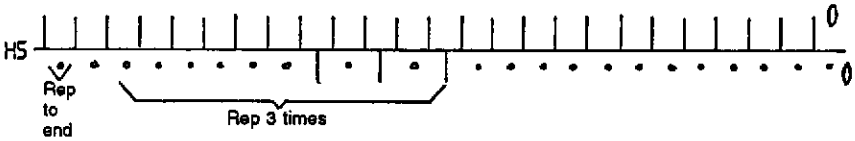


DIAGRAM 6

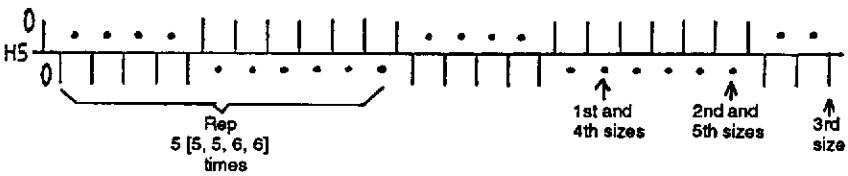


DIAGRAM 7

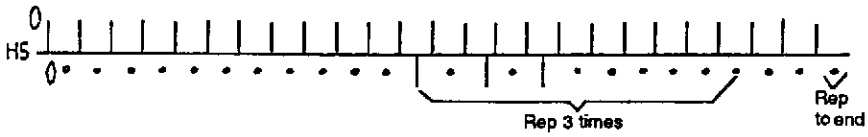
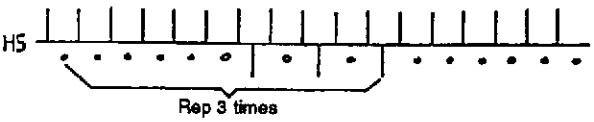


DIAGRAM 8



Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in C.

Push 160 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT–3 and 2 ends of C, K 6 rows. Make 5 buttonholes at right of centre 0 over Ns 16, 17, 18; 31, 32, 33; 46, 47, 48; 61, 62, 63; 76, 77 and 78. K 6 rows. Using MT, K 1 row. Using MT–3, K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Pull out nylon cord to release WY when work is completed. Using MT–2, K 1 row. With wrong side of Front facing, pick up sts along front edge and place on to Ns. Push Ns to UWP. Close latches. Using MT+2, K 1 row. Cast off with a latch tool.

LEFT FRONT BAND

Work as for Right Front Band, omitting buttonholes.

ARMHOLE BANDS

Push 120 [124, 128, 132, 136] Ns to WP. With right side facing, pick up 120 [124, 128, 132, 136] sts around armhole edge and place on to Ns. Set RC at 000. Using MT–2 and 2 ends of C, K 2 rows. Using MT–3, K 5 rows. Using MT–4, K 5 rows. Using MT, K 1 row. Using MT–4, K 5 rows. Using MT–3, K 5 rows. Using MT–2, K 2 rows. Using WY, K a few rows and release from machine.

POCKETS (KNIT 2)

With carriage at right and using MT–8/MT–8 and 2 ends of C, cast on 39 sts on each bed in double rib as in Diagram 1. Work as for Back from * to *. Transfer sts on ribber as in Diagram 8 for plated swung rib. Change to plating yarn feeder. Set RC at 000. Using MT–1/MT and 1 end of MC in feeder A and 1 end of C in feeder B, cont in plated swung rib. K 48 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Sew pockets into position, matching ribs as shown in photograph. Fold armhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in C. Join side seams. Neaten bands. Finish buttonholes and sew on buttons to correspond.

TEACH-IN

KNITTING GARMENTS Part 9 - Decreasing on rib fabrics

In previous issues I've discussed methods of decreasing on the single bed and in particular techniques which give a decorative finish. I'm now moving on to decreasing during double bed knitting.

Ann Kite

This time, I shall be writing about basic techniques rather than decorative ones, as it seems from my mail that many knitters who are very confident on the single bed, come to a halt when they move on to double bed knitting. Decreasing on the double bed is very similar to decreasing on the single bed, it's just that you have to carry out the procedure twice, once on each bed.

I hope that this article will nudge you in the right direction and get you started. Hopefully you'll find it's much easier than you expected!

Knitters often ask me how you count when knitting on the ribber. If you are following a written pattern then you have to count in the way that the pattern writer did! If you use a charting device, (the Knit Radar, Knit Leader or Knit Tracer) then your edge needle should be the one indicated by the charting device.

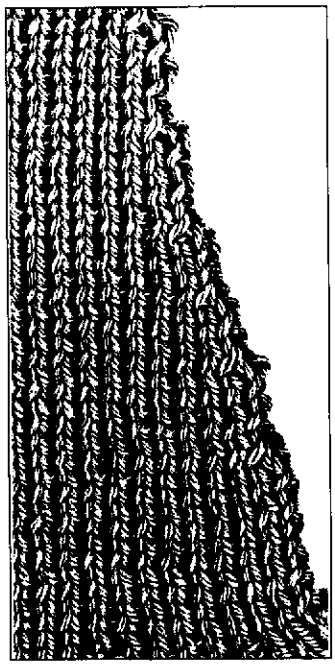
If you are knitting on a full needle rib arrangement (that is with the ribber on half pitch and every needle on both beds in working position) then, when following the charting device, you decrease a stitch on the main bed and the ribber every time it indicates that a stitch needs decreasing.

If you knit on a 1x1 needle arrangement, decreasing one stitch means decreasing one stitch from only one of the beds. However, this may sometimes lead to problems when knitting. It is often important (for the machine to knit successfully) that the arrangement of the edge needles is correct at all times.

For instance, when the edge needle is meant to be on the main bed, the machine may have problems when, because you have just decreased a stitch on the main bed, the edge needle is on the ribber. In this situation you have to pair the decreasings and only decrease when the charting device indicates that two stitches need decreasing. You can then decrease one stitch on both beds and the needle arrangement remains correct.

In all the methods given below, I decrease on both beds on the same row. The needles are numbered in the same way as in Teach–In Parts 7 and 8, inwards from the edge. The needles are numbered in the same way on each side and the stitch transfers are the same whichever side you are decreasing. The needles are numbered separately on each bed, so there are needles 1, 2 and 3 on the main bed and also 1, 2 and 3 on the ribber. When I refer to a stitch by number I'm referring to the stitch on the needle of that number. When using a 1x1 needle arrangement only the needles in working position are counted. For all the techniques described here the stitches are transferred to a needle on the same bed. NWP means non-working position.

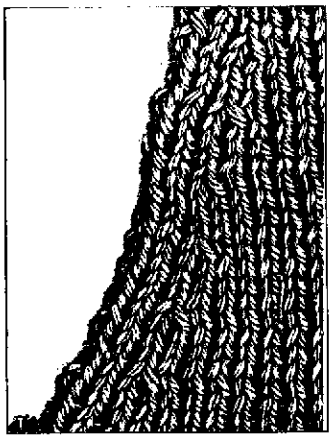
METHOD 1
This is the basic simple decrease. Transfer stitch 1 to needle 2 on both beds. Return the empty needle on each bed to the NWP and continue knitting.



Method One

METHOD 2
This is for basic fully fashioned decreasing. On both beds transfer stitches 1, 2 and 3 to needles 2, 3 and 4. Put the empty needle on both beds to the NWP. Take care that, when transferring the stitches on one bed, you don't lift the stitches off the other bed. I found it slightly easier if I decreased on the main bed first

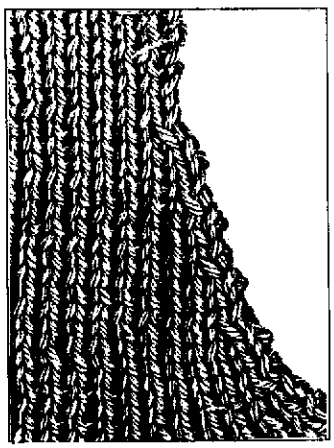
Be prepared to experiment and find out exactly which sequence of transfers, makes it easier for you to manipulate the stitches successfully. If you are doing this decreasing on a 1x1 needle arrangement a multiple transfer tool enables you to do the triple transfer in one movement. If you don't have one you can use the triple transfer tool. Transfer stitch 3 to needle 4 first and then transfer stitches 1 and 2, again with the triple transfer tool. Only the outer eyelets will transfer a stitch. Keep an eye on the centre eyelet though, as it may pull a needle into working position and this must be returned to the NWP in order not to upset the needle arrangement.



Method Two

METHOD 3
This too is a simple decrease but uses the double transfer method that I first wrote about for single bed decreasing in the April issue. It gives a slightly neater finish.

On both beds, transfer stitch 2 to needle 1, then transfer both the stitches on needle 1 to needle 2. Return the empty needle on each bed to the NWP.



Method Three

Next month I shall be writing about the use of the double transfer method for fully fashioned decreasing when knitting rib fabrics.

In the meantime there is still time to take advantage of my Tenth Birthday special offer. See my full page advertisement in this issue, or contact me for details:

Ann Kite
The Llanerch
New Radnor
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Tel: 01544 350627

DESIGNER'S NOTEBOOK

KNIT NOW, RELAX LATER

Terry has the perfect answer for lazy summer days. Make his padded beach or picnic mat and take your ease in comfort.

Terry Armitstead

June, hopefully the beginning of summer and it's time to dust down the deckchairs and de–rust the barbecue–set, which got left out in the rain at the end of last summer, when you felt sure that you would need it just one more time. What a pity that it was Bonfire Night before you remembered it again!

However, it's time once more to treat yourself to a bit of outdoor relaxation, in between the housework, cooking and gardening . . . but before you do, I've one quick knitting project for you. It's a beach–mat, which you'll find is very useful in the summer, not only for the beach but also for relaxing in the garden, countryside, or on a picnic. The most useful mats are the padded ones, which are very simple to make and can be easily washed when necessary.

I think the best yarn to use, is either a boucle cotton for standard gauge or chunky machines, or a Hobby/French crêpe type of yarn, used three or four strands together on about tension 6–8. You could also use any oddments of cotton, but make sure that all fabrics are knitted on a slightly tighter tension than usual.

If you are knitting in one colour, you can use a slip–stitch pattern (see diagram) to give a firmer fabric, although it does take a little more yarn and you have to knit more rows than when knitting plain. Use the stocking–stitch side as your right side. Alternatively, you can have great fun playing around with stripes. Many rich pattern effects can be made by just using stripes (maybe a subject for a future article?), or how about having a mat of patterned fabric. I suggest that you use one that only has short floats (so that they don't get caught up when inserting the pad). If you fancy being elegant by the pool, or making a fun mat for the beach, try one of Jane Huntingford's geometric designs. Or how about an Iris Bishop animal–print design from her book "Animation" to stand out from the crowd!

You can, of course, make your mat any size, but I think the easiest choice is to use the full width of the machine and knit about 12 feet of fabric. (All you knitters with motors will suddenly become even more popular with the other knitting club members. So beware of "Could you just do me a favour . . .?") If you haven't got the use of a motor, then plug yourself into your Walkman, put on some music that goes at a pace, get up a good rhythm and you'll be finished before the end of the tape!

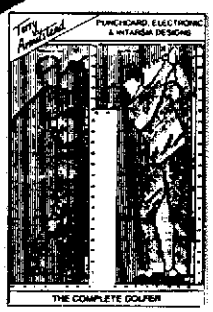
Once you have your strip, fold it in half and sew down both sides to form a six–foot–long bag. Buy a zip, the nearest size to the width of the mat and sew it in along the end remaining open, stitching together any part of that edge not covered by the zip. You should now have an enormous "cushion cover". Then, buy a piece of upholstery foam the right size and thickness to fit inside your cover and insert it through the zipped end. This allows you to remove the cover for washing and also to choose the thickness of pad to suit your requirements.

Tip: It can be difficult to manoeuvre a foam pad into its cover. It is much simpler if you wrap the pad in material - an old sheet is ideal. Trim roughly to size, overlap the edges, folding in the upper raw edge and sew down with long running stitches.

To complete, sew on to the non–zip end two loops of thick cotton tape or piping cord one third of the way in from each side. Once you have rolled up your mat, the loops can be flipped over the ends to prevent it from unrolling. (Remember to start rolling from the zip end!)

Terry Armitstead DESIGNS

TECHNIQUE BOOKS



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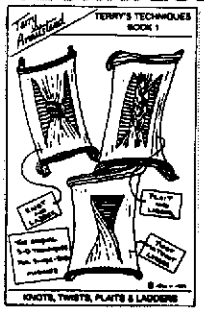

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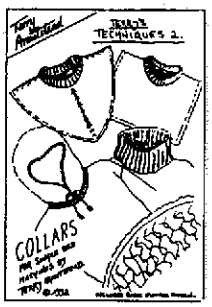

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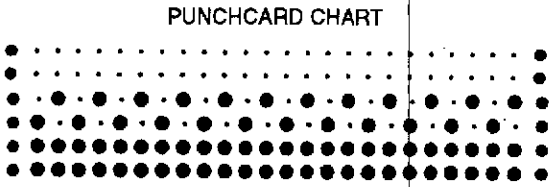
PUNCHCARD CHART



Repeat rows 1 and 2 throughout

ELECTRONIC CHART

Repeat rows 1 and 2 throughout

Finally, a carrying handle can be made from a short piece of chain with a dog–lead clip on each end. The chain can be covered with a strip of knitted fabric which is wrapped round and round it and eventually sewn down, making a padded cover to protect your hands. The clips can be attached to the two loops for carrying.

Now you are all set to be the "belle–of–the–beach" or just "cool–by–the–pool", but I hope that you've got plenty of good music on tape, because when everyone else sees your "creation", they're sure to want one too!

For her small–float geometric designs, send a SAE to:–

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36 Brooklands Avenue
Crowborough
East Sussex TN6 3BP

For Iris Bishop's "Animation", send a SAE to:–

Iris Bishop
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A MACHINE KNITTING MONTHLY Freeline

BETTY'S TOOL

This month our Freebies are six ingenious gadgets which will ensure that your neckbands will have a perfect finish – every time!

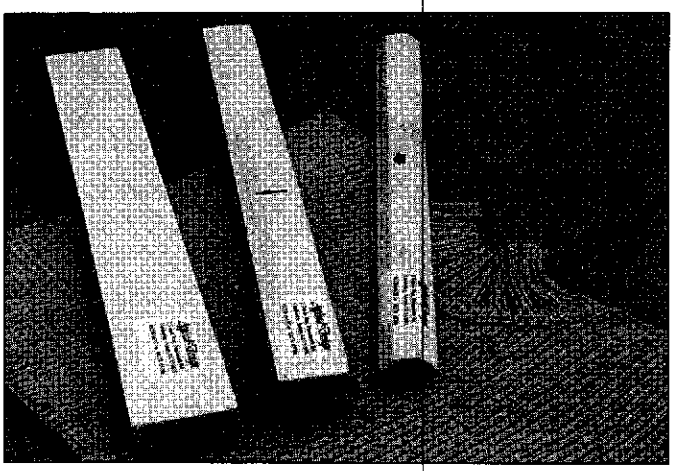
Do you own a Silver Reed, Knitmaster, Passap or Pfaff machine? Then you can join your "Brother" in using Betty's Tool. Named after its inventor, Betty Loweth, the "Tool" was designed for Brother knitting machines but now Betty has adapted the idea to fit these other makes of machine as well.

Simplicity itself to use, the tool is made of wood and, measuring under 30 centimetres, takes up little storage space. It fits over the rear carriage rail behind the needles in work and provides a firm base to which the needles are pulled back when applying the neckband.

You'll find full instructions in the pack and be delighted to find how easy it is to achieve a smooth professional finish when you add that band with the help of Betty's Tool. In fact if you own any of the knitting machines mentioned and want your garments to have that top quality look, this gadget is an essential to add to your knitting equipment.

The price of Betty's Tool with instructions for using it to knit the perfect neckband, varies according to the make of machine. The following prices all include postage and packing:– Brother, £5.95; Silver Reed or Knitmaster, £7.50; Passap or Pfaff, £5.50. To order, please send a cheque made payable to **Mrs S Cohen, 2 Tekels Way, Camberley, Surrey GU15 1HX. Tel: 01276 64357 or 01276 65766.**

FREE LINE DRAW
Betty has kindly provided six of her clever gadgets for our Free Line Draw. The rules are as usual – you just need to write your name and address on a postcard or sealed envelope and send it to us to go "in the hat" at the end of the month. However, this time, please add the make of your knitting machine so that the six winners can be sent the right version of Betty's Tool! Post your card to **Free Line Tool, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX**, to arrive by the end of July.



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SILKY CABLES 3

Designed by *Jennifer Tellwright*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
Celandine Lucy. (Yarn Guide No.8.)
2 x 250 g cones and 1 x 50 g ball in Silver Grey (MY).

GARMENT WEIGHT
Finished garment in second size weighs 540g.

The fibre content of this yarn is 52% Silk, 48% Viscose. For further information about this yarn, please write to the following address:– Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82–87 [92–97] cm, 32–34 [36–38] in.
Actual size 100 [110] cm, 39½ [43½] in.
Length to shoulder 66 cm, 26 in.
Sleeve seam 46 cm, 18½ in (adjustable).

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
33 stitches and 40 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 7/6).
32 stitches and 41 rows to 10 cm, 4 in measured over rib pattern on MT–1/MT (tension dial setting approximately 6/6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used 2 ends of yarn together throughout.

BACK
Push 168 [184] Ns at centre of machine to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC to 000. Using MT–2 and MY, K 14 rows. Transfer every alt st on to its adjacent N and push empty Ns down to NWP. K 1 row. Push empty Ns back to WP. K 14 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed *. Transfer sts as shown in cable chart. Set RC at 000. Using MT/MT, cont in cable patt from chart. K 160 rows. Place marker at each end **. K 94 rows. RC shows 254.

SHAPE SHOULDERS
Cast off 8 [9] sts at beg of next 8 rows and 7 [9] sts at beg of foll 4 rows. Cast off rem 76 sts.

FRONT
Work as for Back to **. K 72 rows. RC shows 232. 22 rows less have been worked to shoulder than on back.

SHAPE NECK
Using a length of MY, cast off centre 32 sts. Push 68 [76] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next and foll alt row. K 1 row. Dec 1 st at neck edge on every row until 51 [59] sts rem, then on every foll alt row until 46 [54] sts rem. K 4 rows.

SHAPE SHOULDER
Cast off 8 [9] sts at beg of next and foll 3 alt rows. K 1 row. Cast off 7 [9] sts at beg of next row. K 1 row. Cast off rem 7 [9] sts. With carriage at left and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side, reversing shaping.

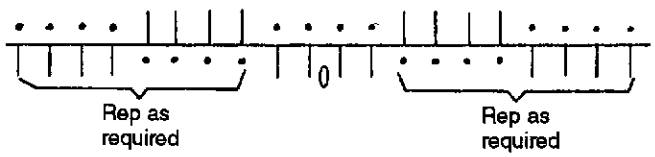
SLEEVES
Push 72 Ns at centre of machine to WP. Work as for Back from * to *. Transfer sts as shown in rib chart. Set RC at 000. Using MT–1/MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 124 sts, then on every foll 5th row until there are 150 sts. K 10 rows. RC shows 180. Adjust length at this stage, if required. Cast off.

NECKBAND
Join right shoulder seam. Push 172 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MY, K 14 rows. Transfer every alt st on to its adjacent N and push empty Ns down to NWP. K 1 row. Push empty Ns back to WP. K 14 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With right side facing, pick up 96 sts around front neck and 76 sts across back neck and place on to Ns. With wrong side of neckband facing, replace sts on to same Ns. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Using MT+2, K 1 row. Cast off.

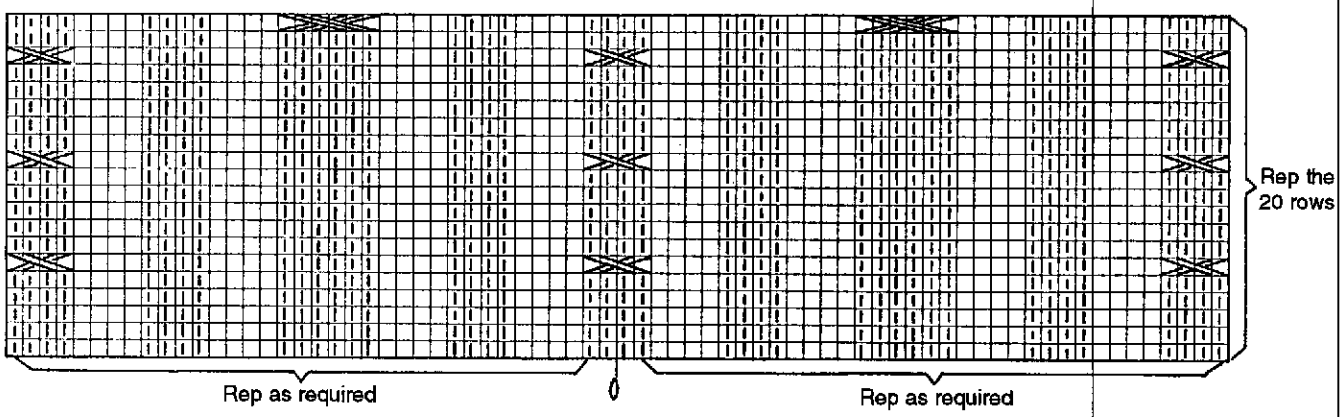
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join left shoulder and neckband seam. Set in sleeves, between markers. Join side and sleeve seams. Carefully wash and dry flat.

RIB CHART

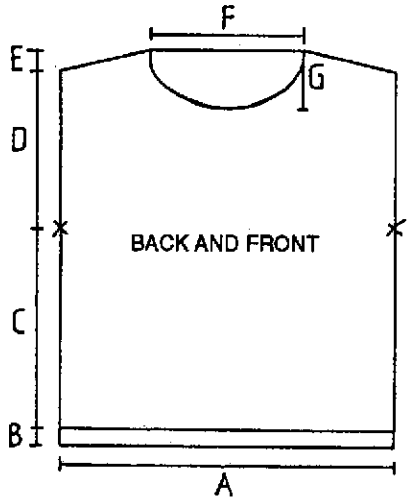


CABLE CHART

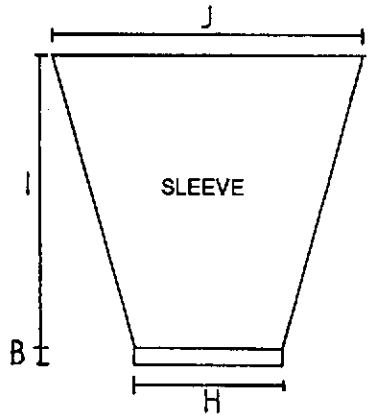


☐ = N on ribber
= Cross 2 sts at left behind 2 sts at right
= Cross 3 sts at left behind 3 sts at right

30 ►



A = 50.5 [55.5] cm
B = 2.5 cm
C = 40 cm
D = 23.5 cm
E = 3 cm
F = 23 cm
G = 8.5 cm
H = 22.5 cm
I = 43.5 cm
J = 46.5 cm



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DEAR ANNE...

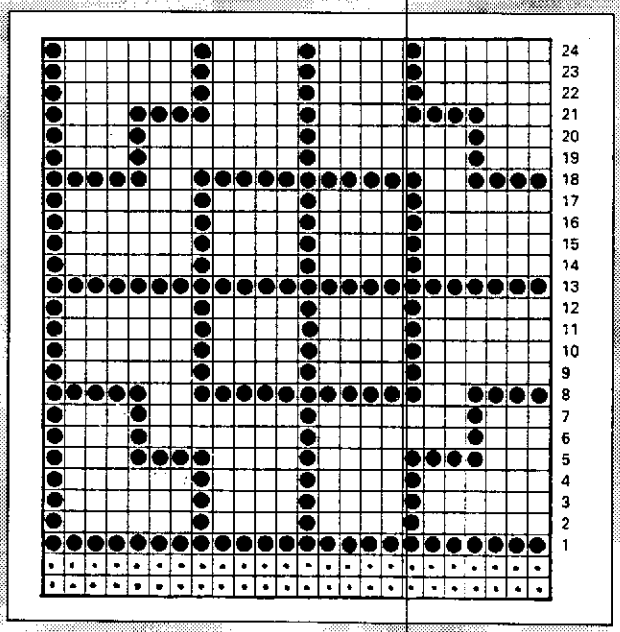
Share your thoughts with us by writing to Anne at the address on page 5.

★ STAR LETTER ★

Dear Anne
I have had a knitting machine of one model or another for over 42 years, always a Knitmaster, now of course Silver Reed. During the countless hours of pleasure, I hope I have learnt various ways to make life easier when producing a garment. Of recent years I have developed arthritis in my hands, but when my doctor advised "gentle exercise" and I said I had a knitting machine, he said "excellent" so I use it for short sessions, but fairly regularly.

I do find, however, that punching out cards can take a toll on my hands, particularly with the all-metal Knitmaster make and usually, I have to seriously ration myself, particularly when punching out tuck or some Fair Isle designs.

Looking at the chart on page 54 of the current issue of *Machine Knitting Monthly* (March), it occurred to me that it would be much less work to punch out in reverse. All that would then be needed would be to change the colours round in the feeders, after knitting any welt or hem. This would have an effect similar to the illustration and I enclose a copy of the alternative punchcard chart which, I am sure you will agree, requires much less effort.



Yours sincerely,
Mrs S Morley
Sheffield, S Yorkshire

Brilliant Mrs Morley. I'm sure lots of readers with arthritis will be grateful to you and also many others who will have spotted that your idea will also save time!

Your bright idea makes you this month's Star Letter writer, so it wins you £5 plus a year's subscription to MKM.

Dear Anne
Thank you for all the advertising and editorial you have included for me over the years. It is through advertising in *Machine Knitting Monthly* that I have been able to achieve such success with my Machine Knitting business. However, I am now discontinuing my advertisement, as we are hoping to retire during the next two years and are working our way gradually towards that point.

I now have so many regular students and club contacts, for courses and demonstrations, that I need not advertise any more. I shall, of course, be continuing to issue my "LEARN A NEW TECHNIQUE AND USE IT IN THE PATTERN" leaflets and will be asking you to review them as they are produced. We look forward to welcoming our old friends and contacts many more times to Herdwick Farm – and to visiting our regular clubs.

I always recommend advertising with you to anyone who wants to expand their business and will continue to do so. Brenda Hughes is unfailingly cheerful and helpful on the telephone and must be a great asset to you.

I have met so many wonderful friendly people through teaching machine knitting and have made friends all over the world!

Yours sincerely,
Shirley Cowling
Winkleigh, Devon

Thank you for all those kind words Shirley. We are delighted to know that MKM has had a hand in making your business a success and it is very good of you to give us such a glowing "unsolicited testimonial"!

We'll be keeping readers informed of all your latest patterns and ideas as soon as we hear about them and we hope you'll find time for a good few more before your threatened retirement.

Dear Anne
Have you ever unravelled a piece of knitting that had gone wrong, or that you didn't like? Of course you have! You are left with a ball, which you need to rewind on to a cone or a correctly wound "ball".

The problem I find, particularly with the electric winder, is that the ball will persist in trying to get away from me whichever container I place it in for the job. NOT ANY MORE!

Do you have a mop bucket? The type with a lid with the holes for you to squeeze the mop into. Making sure it is clean, place the ball into the bucket, thread the yarn end through the larger hole and wind as usual. Hey presto! The ball of wool cannot escape.

I hope this tip will help someone out there.

Yours sincerely,
Mrs I Atkinson
Doncaster, S Yorkshire

I'm sure it will, Mrs Atkinson and thank you for sending it in. It just so happens that Pat Coulston has some ideas on the same subject last month. Do read her article in Question Time if you have a copy of our June issue.

Dear Anne
As a left–handed machine knitter, I have to reverse the instructions for many things. In particular, I had trouble with grafting with the left hand, but I have found this solution.

Place the pieces to be joined right sides together with the waste yarn at the top of each, sandwiched down between them. Then graft together the stitches of the last rows in main yarn, now shown up clearly by the waste yarn and pull quite tightly as the waste yarn is between the two pieces of knitting.

The result really surprised me and an even and almost invisible seam is produced. I am hoping this will help other left–handed people like myself.

Yours sincerely,
Mrs B Baker
Southport, Lancashire

Not being left–handed, I haven't been able to test this, Mrs Baker, but I'm sure your left–handed fellow readers will be having a go as soon as they have a seam to graft. Thank you for sending the idea in.

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D5

RED MOHAIR 4

Designed by *Nina Miklin*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
Nina Miklin Milan. (Yarn Guide No 4.)
1 x 200 g cone in Red (MY).

GARMENT WEIGHT
Finished garment in first size weighs 155 g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to the following address:– Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
Small [Medium, Large, Extra Large].
To fit bust 82–87 [92–97, 102–107, 112–117] cm, 32–34 [36–38, 40–42, 44–46] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
27 stitches and 50 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting and reverse the pattern i.e. punch the blanks.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) For welts and cuffs, put slide lever on 11 on Brother machines. Use the P carriage on Silver Reed machines.
e) Elongate the tuck stitch pattern – set the machine to knit two rows for each row on chart.
f) On Brother electronic machines, place pattern over centre 0.
g) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

NOTES ON "KNIT TO FINISH" BOOKS 1 AND 2
1) When shaping neck and shoulders – use the "manual" wrap in Book 1, Page 6.
2) Front neckline – Book 1, Part One. The "crucial point" is at RC 258 [268, 284, 294]. Repeat the shaping at left, then follow the instructions in Chapter 2, Page 7. Replace each side (separately) and mark the neck end sts immediately after replacing and whilst knitting the next two rows as described in Chapter 4, Page 8.
3) Work neck decreases using the "3 to 2 and back decrease" in Book 2, Pages 6 and 7.
4) Latch tool cast-off – Book 1, Part 4, Chapter 4.
5) Back neckline – after shaping the neckline and shoulder on both sides, finish the back neck as described in Book 1, Part 2, Chapters 3 and 4, pages 11 and 12.
6) Neckline trimming – Book 2, Pages 36 and 37.
7) Replacing the neckline – Book 1, Pages 14, 15 and 16.
8) When making up – work the "Four seam crossing" Book 2, Pages 22 to 24.

FRONT
With carriage at right, arrange over 130 [140, 150, 160] Ns at centre of machine for 2x1 rib. Using MT–4/MT–4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x1 rib knitting. Set RC at 000. K 37 rows. Using MT/MT, K 1 row. Transfer sts for st st. Set RC at 000 *. Cont in tuck st patt and work from Diagram until RC shows 244 [254, 270, 280].

SHAPE NECK
Push all Ns at left, plus 5 Ns at right of centre 0 to HP and cont on rem sts for first side. K 2 rows. ** Push 3 Ns at neck edge to HP, K 2 rows. Rep from ** once more. *** Push 2 Ns at neck edge to HP, K 2 rows. Rep from *** 3 times more. RC shows 258 [268, 284, 294]. K 2 rows. Dec 1 st at neck edge. **** K 4 rows. Dec 1 st at neck edge. Rep from **** twice more. Cont straight until RC shows 295 [305, 321, 331].

SHAPE SHOULDER
Push 5 [8, 5, 8] Ns at shoulder edge to HP, K 2 rows. * Push 3 [3, 4, 4] Ns at shoulder edge to HP, K 2 rows. Rep from * 5 times more. RC shows 309 [319, 335, 345]. Push shoulder Ns from HP to UWP. K 1 row loosely by hand. Cast off shoulder sts with a latch tool. With carriage at left, reset RC to 244 [254, 270, 280]. Shape left side of neck and shoulder to correspond with right side. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

BACK
Work as for Front to *. Cont in tuck st patt and work from diagram until RC shows 293 [303, 319, 329].

SHAPE NECK
Push all Ns at right, plus 5 Ns at left of centre 0 to HP and cont on rem sts for first side. K 2 rows. ** Push 3 Ns at neck edge to HP, K 2 rows. Rep from ** 3 times more. *** Push 2 Ns at neck edge to HP, K 2 rows. Rep from *** twice more and **at the same time** when RC shows 296 [306, 322, 332], shape shoulder. Push 5 [8, 5, 8] Ns at shoulder edge to HP, K 2 rows. * Push 3 [3, 4, 4] Ns at shoulder edge to HP, K 2 rows. Rep from * 4 times more. RC shows 308 [318, 334, 344]. Push shoulder Ns from HP to UWP. K 1 loose row by hand. Cast off shoulder sts with a latch tool. With carriage at right, reset RC to 293 [303, 319, 329]. Shape right side of neck and shoulder to correspond with left side. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES
With carriage at right, arrange over 68 [68, 74, 74] Ns at centre of machine for 2x1 rib. Using MT–4/MT–4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x1 rib knitting. Set RC at 000. K 32 rows. Using MT/MT, K 2 rows. Using WY, K a few rows and release from machine. Push 90 [90, 98, 98] Ns at centre of main bed to WP. With carriage at right and ribber side facing, replace sts evenly on to Ns. Unravel WY. Set RC at 000. Using MY, cont in tuck st patt and work from diagram until RC shows 274 [284, 298, 308]. K 1 loose row by hand. Cast off with a latch tool.

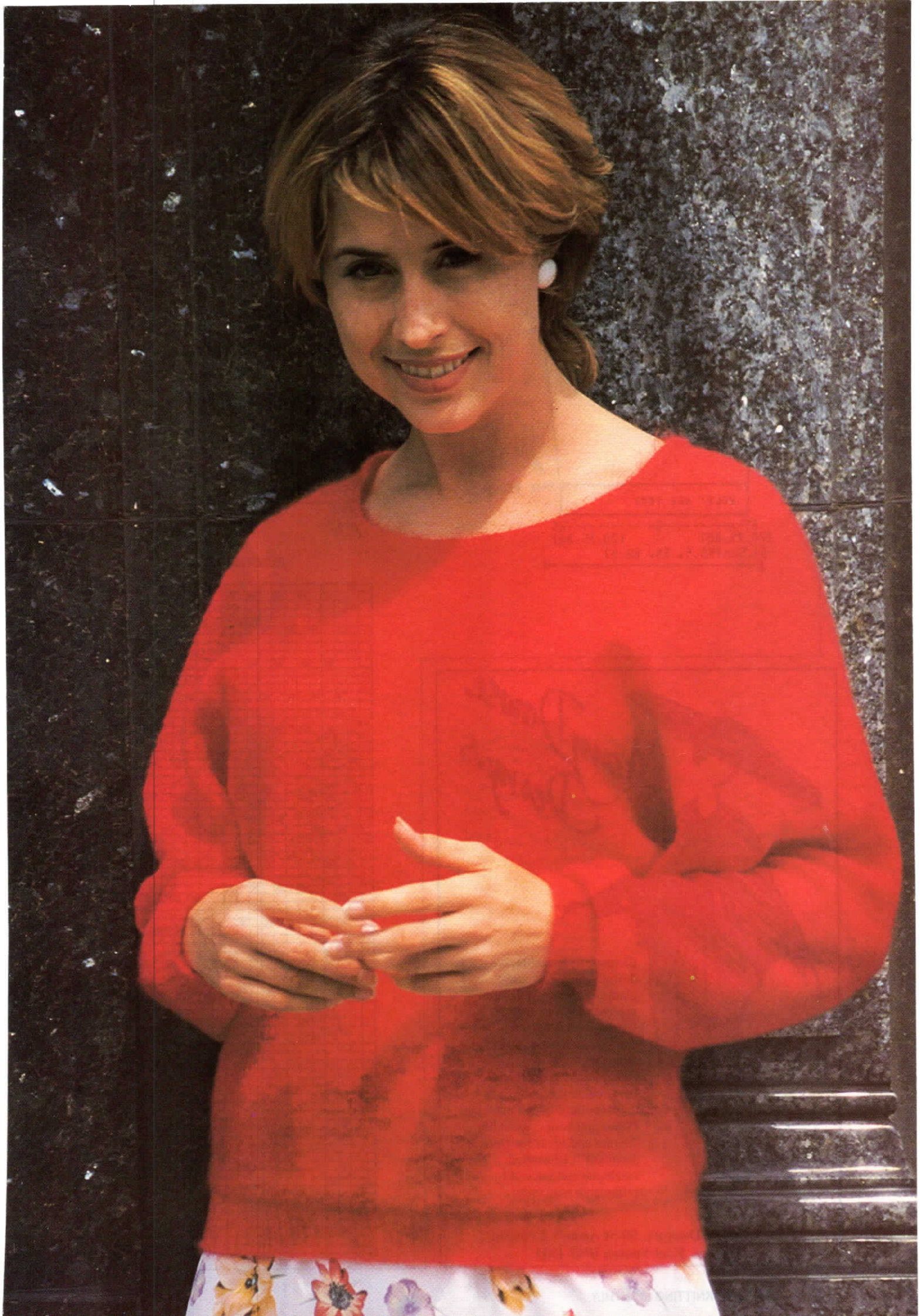
NECKLINE TRIMMING
Join right shoulder seam. With carriage at right, arrange over 146 Ns at centre of machine for full needle rib/double rib. Using MT–5/MT–5 and MY, cast on and K 3 tubular rows (knitting 2 rows on ribber and 1 row on main bed). Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT–2/MT–3, K 2 rows. Transfer sts for st st. Using MT, K 1 row. With K side facing, pick up sts around neck edge and place on to Ns. Unravel WY. Cast off with a latch tool.

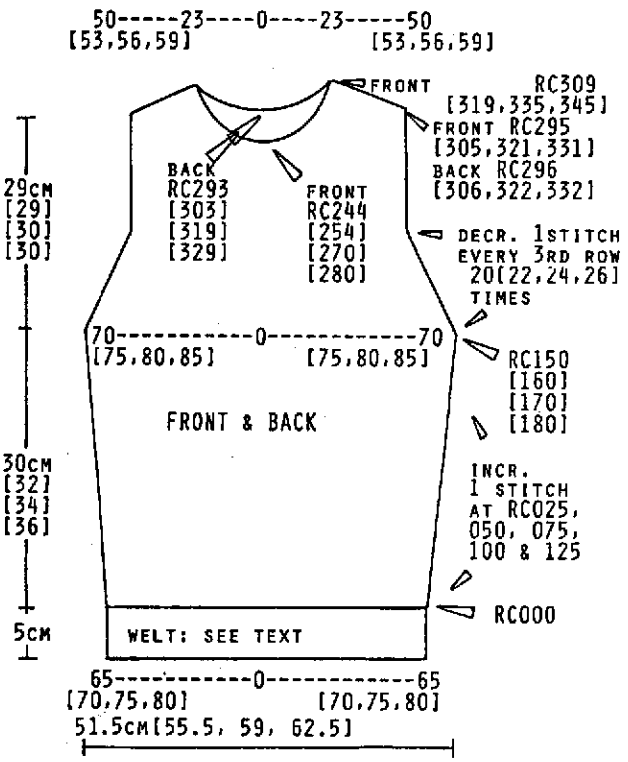
PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Steam neckline and trimming, pulling, if necessary in direction of knitting.

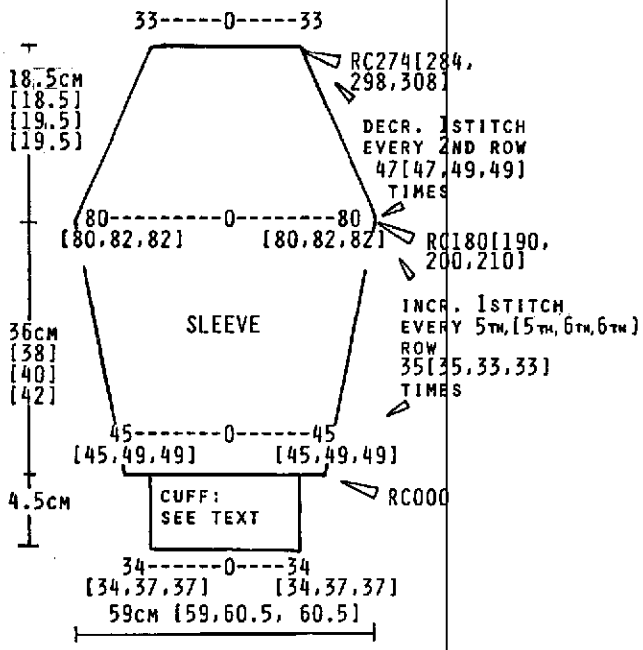
MAKING UP
Join left shoulder and neckline trimming seams. Set in sleeves. Join side and sleeve seams.

CARE INSTRUCTIONS
Hand wash in lukewarm water.

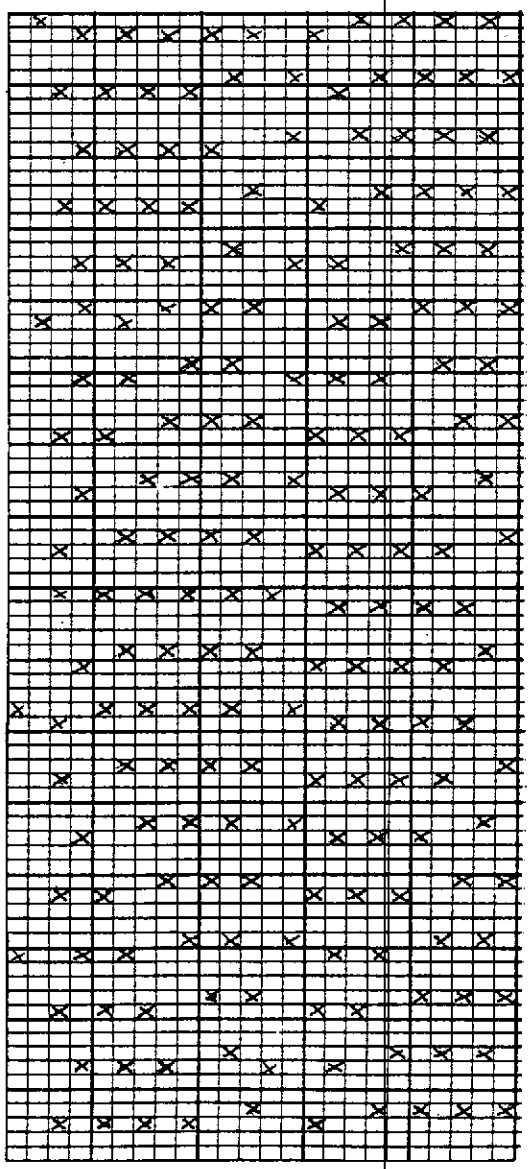
34 ►







ELECTRONIC CHART



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD

MASTERCLASS

SUMMER TOPS AND BOTTOMS

It's summertime and, as usual, there's no time left to knit anything elaborate, yet everyone likes something new at this time of year, whether they are taking a holiday or staying at home.

Mary Dowse

This is the season when everyone is looking for new ideas for those "little summer tops" and this year lots of them are extremely little – "starting late and finishing early". Tiny vest–like tops are great on the young and slender but don't, please don't, be tempted if you are not in your first youth and somewhat overweight! In this case a little camouflage helps tremendously.

KEEP COTTON SIMPLE

Why not make a classic easy–fitting plain sweater in fine cotton? Don't try to be clever, just knit it plain but as well as you know how and it will look extremely expensive and elegant. Cotton knits up beautifully in stocking stitch and, whether plain or purl side out, it looks good and washes superbly.

A simple cotton lace also makes a very pretty top but don't make it over elaborate and avoid fussy, frilly collars or trimmings. Quite plain is much more effective.

One look I really like is a plain black knitted top with a really vibrant printed skirt or pants, though most of the floral designs I have seen in the shops this year seem to be on the muted side, so take your pick.

Make yourself a plain easy–fitting cotton cardigan to wear over those vest–like long floral dresses that are so popular this year.

CLINGING SKIRTS

Have you noticed this season that almost everyone seems to be wearing a long, clinging skirt, usually with a side slit at least up to the knee; and those who aren't, are wearing quite full long skirts? In spite of "just below the knee" predictions, long seems to be back.

If you are model size, these clinging skirts are great with tight skimpy tops or alternatively, if you're less than perfect, with a loose long cardigan or tunic top to cover any bulges. They are very easy to make, especially in full needle rib, since you don't need any hems or edgings for the slit, just a small channel at the top for a narrow elastic.

Great in black with a couple of low–slung chain belts, these skirts will look good in white or a colour too. If you haven't a ribber, you could get away with a skirt in plain knitting, but in this case you'd need to plan for the hem and edges.

PLEATED SKIRTS

If you don't fancy a skirt that's quite so clinging, make a pleated skirt with your ribber or a shadow pleated one if you have only a single bed machine. Made long, they look quite new and different, although you will almost certainly be familiar with the techniques. As they are almost always worn with low heels, often clumpy ones at that, this adds a new dimension.

THE RIGHT YARN

They work extremely well in cotton. Wool, although wonderful, is rather warm for summer and synthetics can be "saggy" if you're not careful, though some good quality yarns can be excellent. You usually, unfortunately, get what you pay for and the best can cost quite a lot. Mixtures of cotton and other fibres usually work well. I haven't yet tried Celandine's "Daisy", a new mixture of cotton and viscose, but it "feels" good and should be fine for single bed knitting though, as it's approximately four–ply, it would be a bit thick for full needle rib.

The cotton I have tried most frequently is Forsell's two–ply, used singly. It knits easily, comes in a good range of colours and makes a good summer–weight fabric. It also has an enviable characteristic which I discovered purely by accident! It was publicised as "hand washable" when it first came on the market, but by mistake I put my ribbed, pleated skirt in the washing machine with some wool garments. Admittedly, I used a "wool" setting which washes at a low temperature and has a light spin. The cotton came out wetter than the wool (the only snag about washing cotton is that it takes ages to dry!) but when it was hung up to dry, the pleats sprang back into place like new. I wouldn't dare to do this with acrylics unless I wanted to make them "Fortuny" crinkly, but this gives this cotton a tremendous advantage if you want pleats in pale colours – and they are lovely to wear. The pleats don't cling but they hang very straight and move beautifully when you walk AND, unlike many pleated or full skirts, they are heavy enough to stay DOWN when the wind blows. I am hoping to make a long black one to wear with a rather nice black fabric jacket I already own. This would make a really elegant suit for any occasion, but whether I shall have time is a moot point. However, there's always next year and maybe a different skirt length.

Meanwhile, it's worth trying cotton. Make this your cotton year!

ART AND DESIGN

KANGAROO TIME

Anne goes back to Australia for her inspiration this month. Who would have thought that the stitch pattern for her smart jacket was once the outline of a kangaroo?

Anne Kent

On my first visit to Australia in 1988 I thought kangaroos would be hopping about all over the place! I was wrong and very disappointed. In fact we had to visit a nature reserve in order to see some.

On my second visit I was luckier. In Western Australia they have built a city from scratch (they have the space to do such a thing) and the land used was part of the bush homeland of the kangaroos. Although they had mostly retreated into the bush, some of the kangaroos remained and could be seen in and around the city. There was a large field by the station and one evening whilst waiting to meet someone arriving by train, I watched a family of five 'roos feeding and playing in this open area – a sight not easily forgotten!

Recently I thought that the distinctive shape of the kangaroo might produce an unusual stitch pattern.

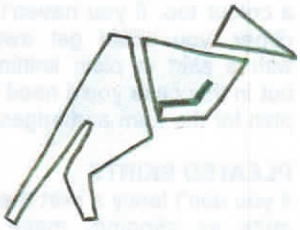
Here's how I went about it and you can follow my guidelines to copy my pattern or produce one of your own from a different picture.

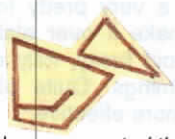
This is the jacket I am going to knit. As I want it to be woven, I shall have to amend the stitch design to be suitable for weaving.

A I took this photograph in the nature reserve and if I hadn't circled the kangaroo you would have a job to see it since they sit in the shadows of the trees and are well comouflaged.

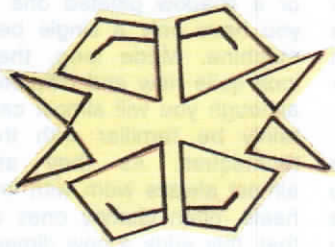
C Picture of a 'roo.

D Trace the picture and then straighten up the curved lines; this method works for lots of pictures.



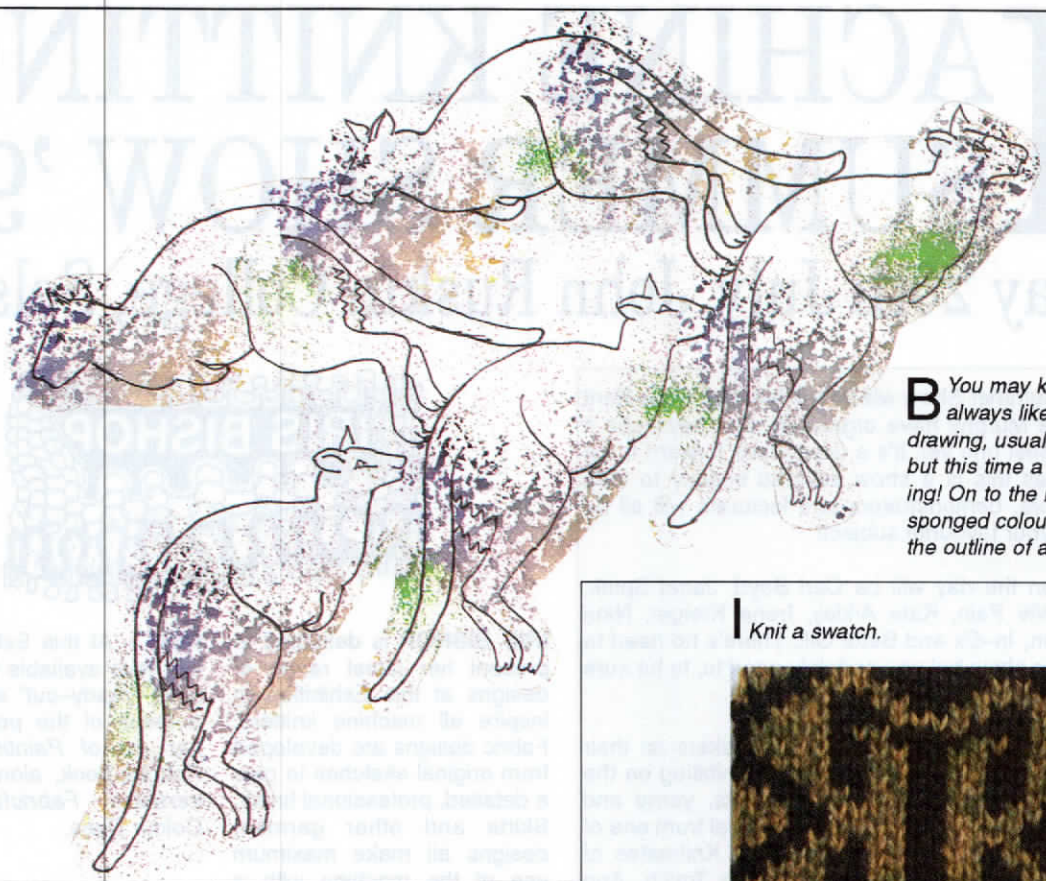


E I have separated the top body portion and the head and will use these sections to develop the pattern.



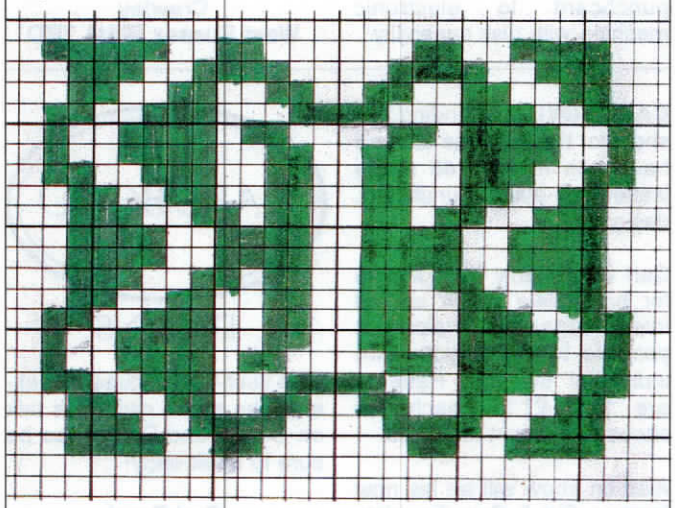
F Mirror-image the body and head . . . I both ways.

I am looking forward to teaching a City & Guilds course starting in October this year and hope to see some of you there. Knitting and designing can be such fun! The course is at Bletchingley and if you would like details, telephone me on 01342 313562.

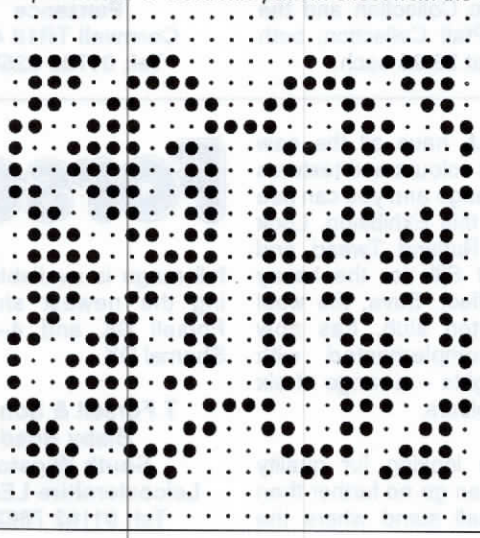


B *You may know by now that I always like to have a "fun" drawing, usually a doodle drawing but this time a camouflage drawing! On to the background of sponged colours I have repeated the outline of a kangaroo.*

G *Now transfer the design to stitch–related paper. A few adjustments to improve the pattern have been introduced at this stage.*

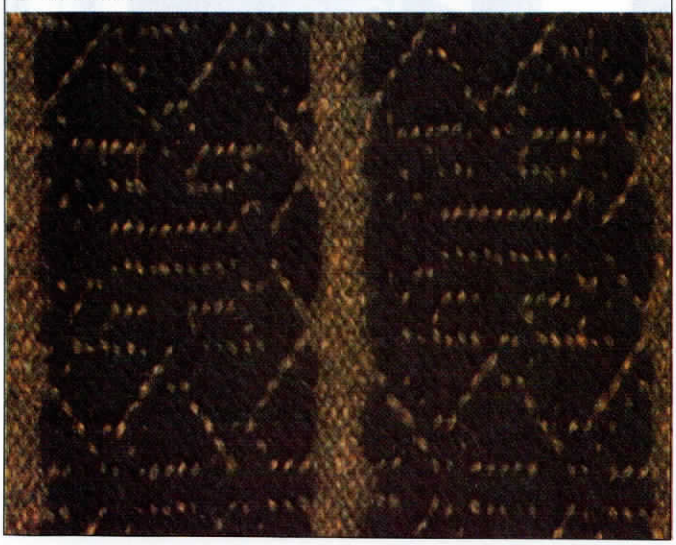


H *Make a punchcard or electronic pattern sheet from the design.*



I *Knit a swatch.*

J *A swatch of the weaving. I will use the Fair Isle on the neckband and cuffs.*



MACHINE KNITTING SUMMER SHOW '96

Saturday 20th July, John Ruskin College, Selsdon

This year's Summer Show will be the fifth that Anne Kent and Pauline Murphy have organised and they hope it will be the best one yet. It's a day to look forward to for machine knitters as this is a show devoted entirely to their craft. The exhibitors, demonstrators and lecturers will all be concentrating on your favourite subject!

Guest speakers on the day will be Carl Boyd, Janet Spink, Angela Gordon, Viv Pain, Kate Arklay, Irene Kreiger, Nina Miklin, Terry Cotton, In–Ex and Bette Gill. There's no need to book to get into the show but you certainly need to, to be sure of a place at these talks!

You will, of course, be able to visit these speakers on their stands but they will not be the only experts exhibiting on the day so, if you want the latest patterns, books, yarns and accessories, you're sure to find something special from one of these well–known suppliers and personalities: Knitmates of Crawley, Diane Bennett, A K Yarns, Finishing Touch, Ann Durkan, Iris Bishop, Angie Gibbons, Bonnie's Wools, Woolley Soft Ware, Wendy Damon, Ann Brown, Elaine Cater and Caroline Nelson, Meg Tillotson, Janyllis, Barbara Stubbs, Jenny Rose, Maggie Andrews, Forsell, Uppingham Yarns, Chameleon and Forge Craft Creations.

The Coffee Shop will provide sandwiches, cakes, tea, coffee and cold drinks throughout the day, or you can book a ploughman's lunch with your tickets. For a booking form, please write to P. Murphy, 51 West Hill, South Croydon CR2 0SB.

Here's a brief look at some of the exciting things that will be awaiting you, between the talks, the Coffee Shop and the Tombola, – there's a lot to pack into the day!

A K YARNS will have the usual goodies at the show including, of course, Cashmere, Alpaca, a new range of 70% Angora (it does not shed quite as much as the previous white one did) plus many more yarns. We are also bringing lots of large cones of 2/30s Acrylic at £3.00 a cone, plus many more bargains at up to half price, including COTTONS! There will also be lots of buttons, patterns and so on. This is a show that nobody should miss as there are not too many of them in the South. See you there.

A K Yarns
Units 30–31
Brindley Road
Dodwells Bridge Industrial Estate
Hinckley
Leicestershire LE10 3BY
Tel: 01455 234900

IRIS BISHOP

IRIS BISHOP is delighted to present her latest range of designs at this Exhibition to inspire all machine knitters. Fabric designs are developed from original sketches to give a detailed, professional finish. Skirts and other garment designs all make maximum use of the machine with a minimum of "finishing". Designs are available for all machines from 24–stitch punchcard to electronic machine with disk capability.

NEW – At this Exhibition Iris will have available for the first time, "ready–cut" stencils, as a result of the popularity of her *Art of Painting Knitted Fabrics* book, along with the versatile *Fabricfun* Water Colour Dyes.

Iris Bishop
64 Ifield Road
West Green
Crawley
West Sussex RH11 7BQ

CARL BOYD DESIGNS

CARL BOYD is attending this show for the first time and will have with him his 48 single leaflet, 24–stitch punchcard, designs.

Carl is probably best known for his collars which are all interchangeable, making it possible to create your own individual sweater. Patterns are just £1.25 each, or choose any eight for £8.50.

Also on show will be his now famous *Cut & Sew Template* at £5.25 and his books the Electronic Collection and the Passap/Pfaff Collection, both on offer at £3.95 each.

This year Carl is guest speaker at the show, giving his talk on Colour and Design, so be sure to book early!

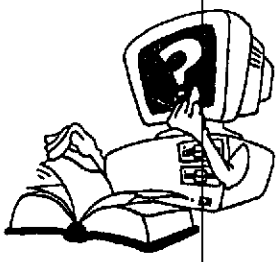
Carl Boyd
1 Coulsons Place
Penzance
Cornwall TR18 4DY
Tel: 01736 62538

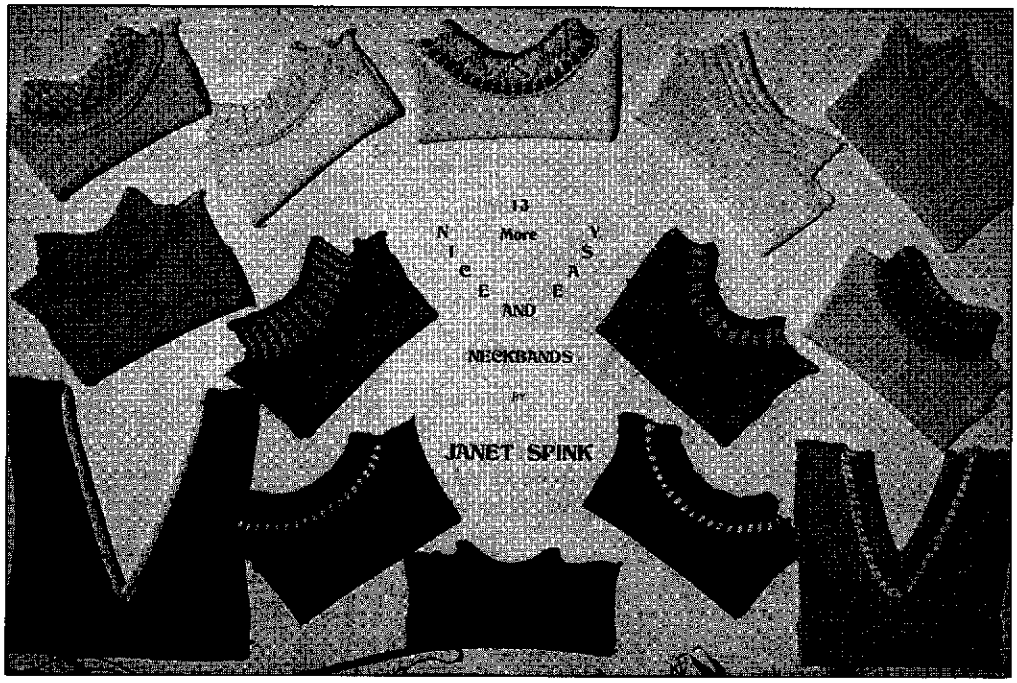
Forsell

FORSELL have all the new season's colours and textures in their range and you can see them at this Exhibition. Look out for Rutland Tweed and Touch of Silk for the luxury tweed effect. Suva, the wool with cotton slub, has now been complemented with Suva Nights – a range of six subtle colours.

If you're looking for quality yarns, then go no further than the Forsell stand where the full range is available including the newest shades in Forsell DK and 4–ply and Shamal DK.

T Forsell & Son Ltd
Blaby Road
South Wigston
Leicestershire LE8 2SG
Tel: 01162 786281





ANGELA GORDON will be demonstrating DesignaKnit 6 and PAD and will also be launching her latest publication *Seams to be Seen*. The idea behind this publication is to make a feature of seams, using special decorative techniques to produce interesting seams which are placed to enhance the figure instead of just at sides and shoulders – ideal for the fuller figure.

Angela has recently been appointed a distributor of the fashionable Impresario range of designer books and disks and will have them all on show, together with the Instant Knits range and, of course, all her own disks and Working Notes for DesignaKnit 6.

Angela Gordon
29 St Helens Road
Sandford, Wareham
Dorset BH20 7AX
Tel: 01929 551073

JANET SPINK invites you to come and meet her at Anne Kent's show. She will be giving talks on producing nice and easy neckbands and demonstrations on the Hague Linker.

Janet has a vast experience of all aspects of machine knitting techniques and of using the Hague Linker for sewing up and attaching neckbands. She has written 12 books to date and these, along with Hague accessories, will be on sale at the show. Get information on the Jersey and Brighton holidays and the workshops and classes that Janet runs at venues throughout the British Isles. Do come and say "Hello".

Janet Spink
Springfield Cottage
Alderton Road
Hollesley
Suffolk 1P12 3RH
Tel: 01394 411873

BARBARA STUBBS, knitter and teacher, leads students to as much independence as they want – from hats and scarves to the odd jumper and on to designing an outfit.

Each video works through a theme giving a clear understanding of the subject. These natural, intimate videos teach you personally by a trained and qualified teacher. Barbara says, "Take my knowledge, use it and enjoy it". New release, *Knit to Fit*, spotlights pattern making including jumper, skirt and trousers, cardigan and waistcoat. The third ribber video has racking, fancy hems, stitch transfer and other techniques. Eleven videos, averaging two and a half hours each, provide approximately 15 – 20 hours of tuition and are always there to refer to. "I look forward to seeing you at Anne Kent's Exhibition."

Barbara Stubbs
6 Lindrum Avenue
Lyme Green
Macclesfield
Cheshire SK11 0LG
Tel: 01260 253245

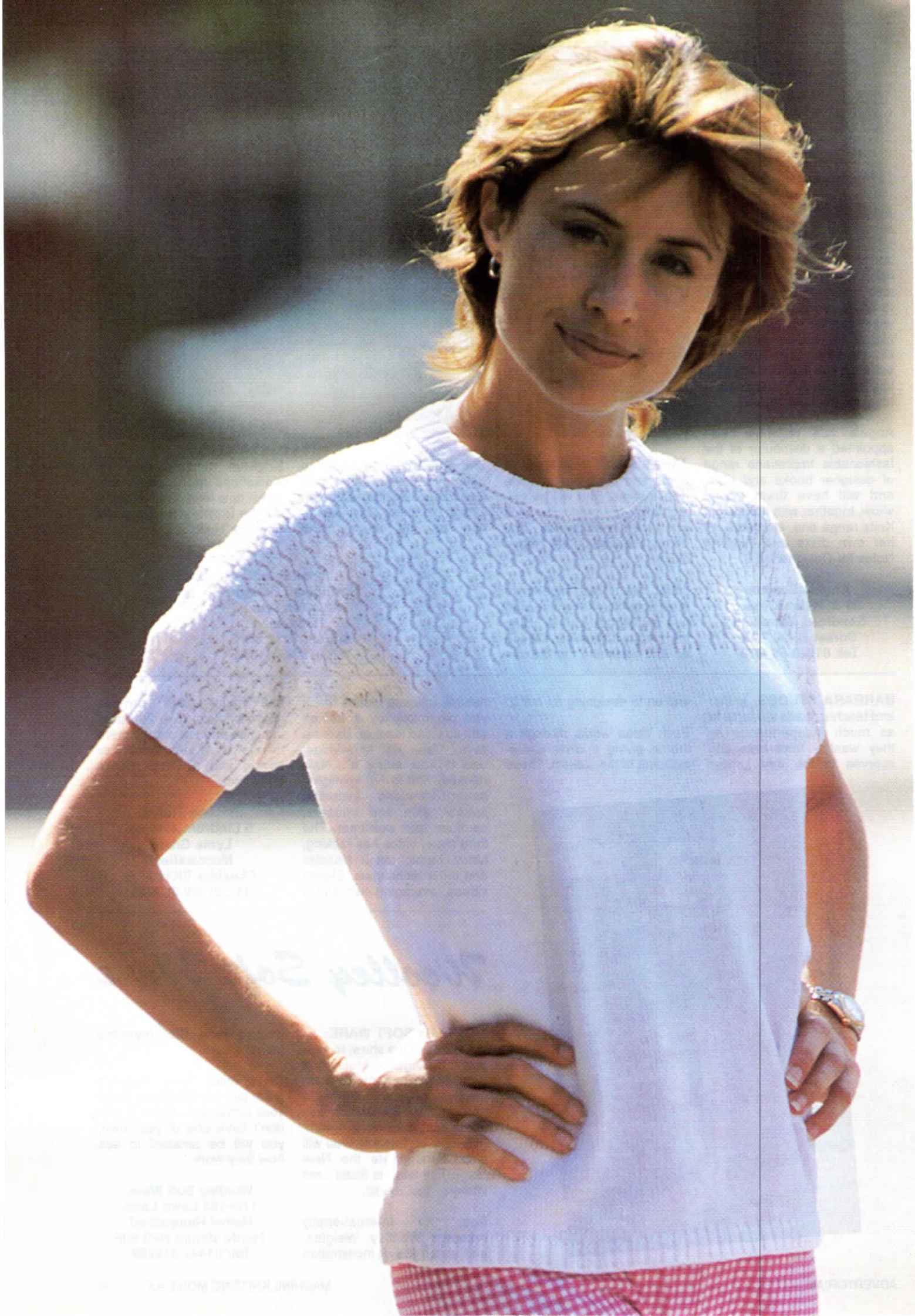
Woolley Soft Ware

WOOLLEY SOFT WARE
We will be at the show, to support the Singer Knitters. Sue Woolley will be demonstrating the System 9000 and the 624 and you will be able to ask about our back-up program. (It cannot be beaten). Sue will also demonstrate the New Magic Fair Isle- no floats - not intarsia - just magic.

See the Internationally reknown Woolley Weights, and watch the demonstration by the man that invented them.

Don't miss Terry Cotton's great talk on "Getting to know your computer". Even if you don't have one of your own, you will be amazed to see how they work.

Woolley Soft Ware
179–183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9JF
Tel: 01442 219298



Designed by

Maggie Andrews

TUCK LACE T-SHIRT 5

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Savannah. (Yarn Guide No.11.)
1 x 500 g cone in White (MY)

GARMENT WEIGHT
Finished garment in first size weighs 280 g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn please write to the following address:– F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82–87 [92–97, 102–107] cm, 32–34 [36–38, 40–42] in.
Actual size 99 [109, 119] cm, 39 [43, 47] in.
Length to shoulder 62 [64, 66] cm, 24½ [25½, 26] in.
Sleeve seam 12 cm, 5 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30.5 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). 26 stitches and 52 rows to 10 cm, 4 in measured over tuck lace pattern (tension dial setting approximately 8) – wash, dry and press swatches before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Count Ns in NWP as sts throughout.
d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
e) When pushing Ns into HP (for decreasing at neck only), push empty N to WP, pick up heel of adjacent st on to empty N, then push N to HP.
f) If a N in NWP becomes an end N, push it to WP until a further st is worked.
g) On Brother electronic machines, place pattern over centre 0.
h) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

NEEDLE DIAGRAM

| | • | | | • | | | | • | | | | • | | | | • | | | | • | | | | • | |
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BACK
With carriage at right, push 76 [84, 91] Ns at left and 76 [83, 91] Ns at right of centre 0 to WP. 152 [167, 182] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). * Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 10 rows. Transfer sts for st st *.
1ST AND 3RD SIZES
Inc 1 st at each end.
2ND SIZE
Inc 1 st at right edge.
ALL SIZES
154 [168, 184] sts. Set RC at 000. Using MT, K 155 rows. Using WY, K a few rows and release from machine. Push 141 [155, 169] Ns at centre of machine to WP with extra N at right. Arrange Ns as diagram. With carriage at left and P side facing, replace sts on to Ns dec evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck lace patt **. K 104 [114, 124] rows. Push empty Ns to WP. Pick up heel of adjacent st and place on to empty Ns. Cont in st st. K 1 row. Push 48 [52, 56] Ns at left and right to HP. Using WY, K a few rows over rem 45 [51, 57] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 52 [62, 72] rows.
SHAPE NECK
Note patt row on card. Push 78 [88, 98] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next and every foll alt row until 48 [52, 56] sts rem. K 22 rows. Push empty Ns to WP. Pick up heel of adjacent st and place on to empty Ns. Cont in st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at right and using a transfer tool, push 63 [67, 71] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck lace patt. Finish to correspond with first side, reversing shaping. Push rem 45 [51, 57] Ns from HP to UWP. Push 14 Ns at left and right from NWP to WP. 73 [79, 85] Ns. Pick up 14 sts along each side of neck and place on to empty Ns. Using MY, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES
With carriage at right, push 84 [92, 100] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Work as for Back from * to *. Inc 1 st at right edge. 85 [93, 101] sts. Transfer sts as in diagram. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck lace patt. Shape sides by inc 1 st at each end on every 3rd row until there are 113 [123, 135] sts. K 10 [7, 1] rows. RC shows 53. Push empty Ns to WP. Pick up heel of adjacent st and place on to empty Ns. Cont in st st. K 1 row. Cast off.

PRESSING
Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins. Press welt but not cuffs.

JOIN RIGHT SHOULDER
Push 48 [52, 56] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of right front shoulder facing, replace sts into hooks of the same Ns. Unravel WY. Push Ns back to WP, knitting one set of sts through the other using MT and MY, K 1 row. Cast off.

NECKBAND
With carriage at right, push 118 [130, 142] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY cast on. Carriage is at left. Set machine for 2x2 rib knitting. Using MT–3/MT–3, K 20 rows. Transfer sts for st st. Using MT, K 1 row. with P side facing, pick up 45 [51, 57] sts across back neck and 73 [79, 85] sts around front neck and place on to Ns. K 1 row. K 1 row by hand pulling Ns back to NWP. Pull work forward to bring Ns back to WP and cast off with a latch tool.

JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

MAKING UP
Join sleeves to yoke. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down.

There are lots of other summer tops in Maggie's books **Skirts & Tops**, **Summer Wardrobe and All Seasons Suits**. Please send a SAE for illustrated catalogue.

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ.
Tel: Harlow (01279) 422994

TRELLIS TOP 6

Designed by *Maggie Andrews*

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in Kiwi (MC).
Yeoman Cannelé. (Yarn Guide No.10.)
10 x 7 metre lengths in White (C).
A small amount of Gold–Zack knitting–in elastic.

GARMENT WEIGHT
Finished garment in third size weighs 195 g.

The fibre content of Panama is 50% cotton, 50% acrylic. Cannelé is 100% corded mercerised cotton. For further information about these yarns, please write to the following address:– Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116–240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 91 [94, 100, 106, 110] cm, 36 [37, 39½, 42, 43½] in.
Length at centre back to top band 39 [40, 42.5, 43.5, 45] cm, 15½ [16, 17, 17½, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

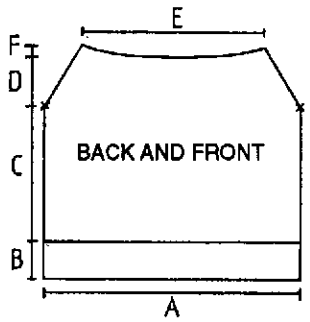
TENSION
29 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch – wash, dry and iron swatch before measuring (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used purl side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) Fold the cut lengths of C in half and, starting at the cut ends, wind each double length on to an intarsia bobbin or a spring clothes peg so that there is the fold and about 30 cm, 12 in of double yarn left loose.

E–WRAP EMBROIDERY PATTERN
Push Ns 1 and 2, 19 and 20, 21 and 22, 39 and 40, 41 and 42 at left and right of centre 0 to UWP. (There will be 5 sets of 4 Ns in UWP). Hang a claw weight below each set of 4 Ns and leave weights in place throughout. Hang the loops of the wound yarn on to Ns 2, 19, 22, 39 and 42 at left and right of centre 0. Cover the ribber and allow the bobbins/clothes pegs to hang down in front of it. Put left weaving brush into work. The chart shows the e–wrap embroidery pattern for one set of 4 UWP Ns over 32 rows of knitting. Repeat for each set of 4 UWP Ns across the Bed. Repeat the 32 rows throughout. Do not pull the e–wrap yarn tight. The bobbins/clothes pegs will tension the e–wrap yarn, move them down when necessary. Wind the doubled yarn twice around each pair of needles, clockwise when working diagonally towards the right and anti–clockwise when working diagonally towards the left on alternate rows.

A = 46 [48, 51, 53.5, 55.5] cm
B = 6.5 cm
C = 24 [25, 26, 27, 28] cm
D = 10.5 [10.5, 12, 12, 12.5] cm
E = 33 [33.5, 35, 35.5, 37.5] cm
F = 2 cm



FRONT
With carriage at right and using MC, cast on 134 [140, 148, 156, 162] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in e–wrap embroidery patt. K 94 [98, 102, 106, 110] rows. Place marker at each end.

SHAPE ARMHOLES
Set RC at 000. Dec 1 st at each end on every row until 122 [120, 132, 128, 138] sts rem, then on every foll alt row until 96 [98, 102, 104, 110] sts rem. RC shows 32 [32, 38, 38, 40].

SHAPE NECK
Set carriage to hold. Note position in pattern. Push 64 [65, 68, 69, 73] Ns at left to HP and cont on rem sts for first side. K 2 rows. * Push 8 [8, 8, 9, 9] Ns at neck edge to HP, K 2 rows. Rep from * twice more. Push rem 8 [9, 10, 8, 10] Ns to HP. Cut yarn. With carriage at left, push 32 [33, 34, 35, 37] Ns at left from HP to UWP. Keeping patt correct, finish to correspond with first side, reversing shaping. Set carriage to knit back to WP. K 1 row. Cut wrapping yarns to 10 cm long. Using WY, K a few rows and release from machine.

BACK
Work as for Front but omit e–wrap embroidery patt.

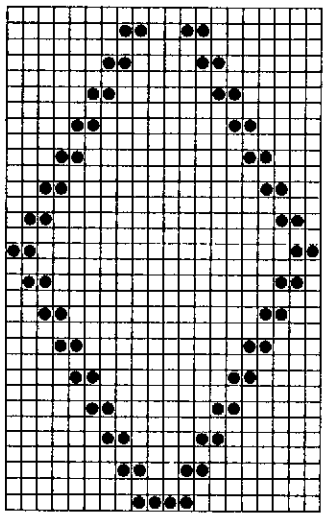
PRESSING
Wash and dry. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Using a latch tool, pull ends of C through to wrong side and darn in. Join side seams.

ARMHOLE BANDS
With carriage at right and using MC, cast on 68 [68, 76, 76, 80] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 6 rows. Transfer sts for st st. Using MT, K 1 row. With K side facing, pick up sts around armhole edge and place on to Ns with side seam at centre 0. K 1 row. Cast off.

TOP BANDS
With carriage at right and using MC and knitting elastic tog, cast on 150 [154, 158, 162, 168] sts at centre of machine in 1x1 rib. K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–4/MT–4 and MC, K 41 rows. Transfer sts for st st. Using MT, K 1 row. Push the centre 96 [98, 102, 104, 110] Ns to UWP so that sts go behind the latches. With K side facing, replace neck sts on to Ns in the needle hooks. Push UWP Ns back to WP so that the sts knit through. Pick up 4 sts from the top of each armhole band and place on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool. Join top band seams.

CHART FOR E WRAP EMBROIDERY PATTERN

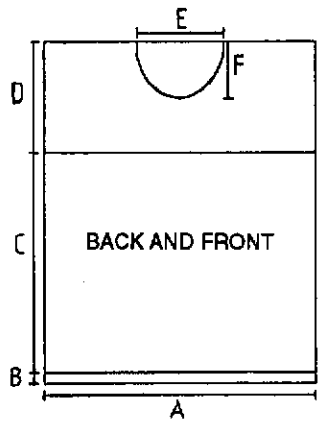


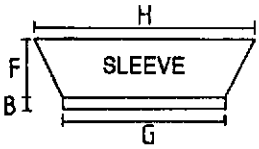
●● = pair of wrapped Ns

This e–wrap embroidery is only one of the interesting trims featured on the eight summer tops in Maggie's book **Summer Wardrobe**. Other trims include applique, a single motif panel and braids. This book also contains patterns for skirts and a jacket which can be made to match any of the tops.

Summer Wardrobe is available from wool shops for £3.99 or direct from Maggie for £4.50 including postage and packing, or send a large SAE for an illustrated catalogue.

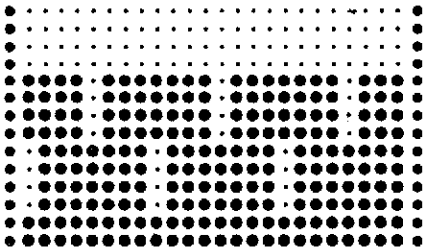
Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ.
Tel: Harlow (01279) 422994



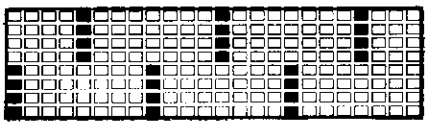


A = 50 [55, 60] cm
B = 2 cm
C = 40 cm
D = 20 [22, 24] cm
E = 16 [18, 20] cm
F = 10 cm
G = 30 [33, 36] cm
H = 40 [43.5, 48] cm

PUNCHCARD CHART



ELECTRONIC CHART



SUMMER TOP 7

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
King Cole Carolina 4-ply cotton. (Yarn Guide No.12.)
1 x 500 g cone in Lemon (MY).

GARMENT WEIGHT
Finished garment in first size weighs 175 g.

The fibre content of this yarn is 100% cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82–87 [92–97] cm, 32–34 [36–38] in.
Actual size 88 [98] cm, 35 [39] in.
Length without straps 37.5 cm, 15 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
29 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.

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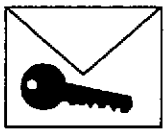


Send for details from:-
Pat Coulston
3 Blake Hill Crescent,
Poole, Dorset, BH14 8QN

(SAE appreciated)

Designed by Mary Smith

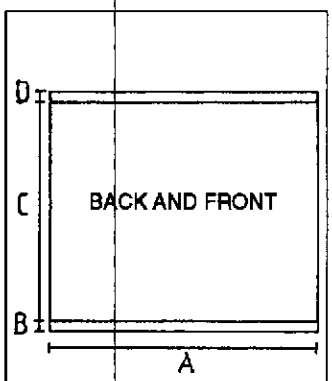
BACK
Push 130 [144] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–3 and MY, K 6 rows. Using MT+3, K 1 row. Using MT–3, K 7 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Set RC at 000 *. Using MT, K 152 rows. Make a hem by picking up loops from 4 rows down and placing on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT
Work as for Back to *. Using MT, K 130 rows. Place a marker at each end. ** K 10 rows. Using MT+3, K 1 row. Using MT, K 11 rows. Make a tuck by picking up loops from marked row and place on to corresponding Ns ***. K 10 rows. Place a marker at each end ****. Rep from ** to **** once, then from ** to *** once. K 2 rows. Make a hem by picking up loops from 4 rows down and place on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

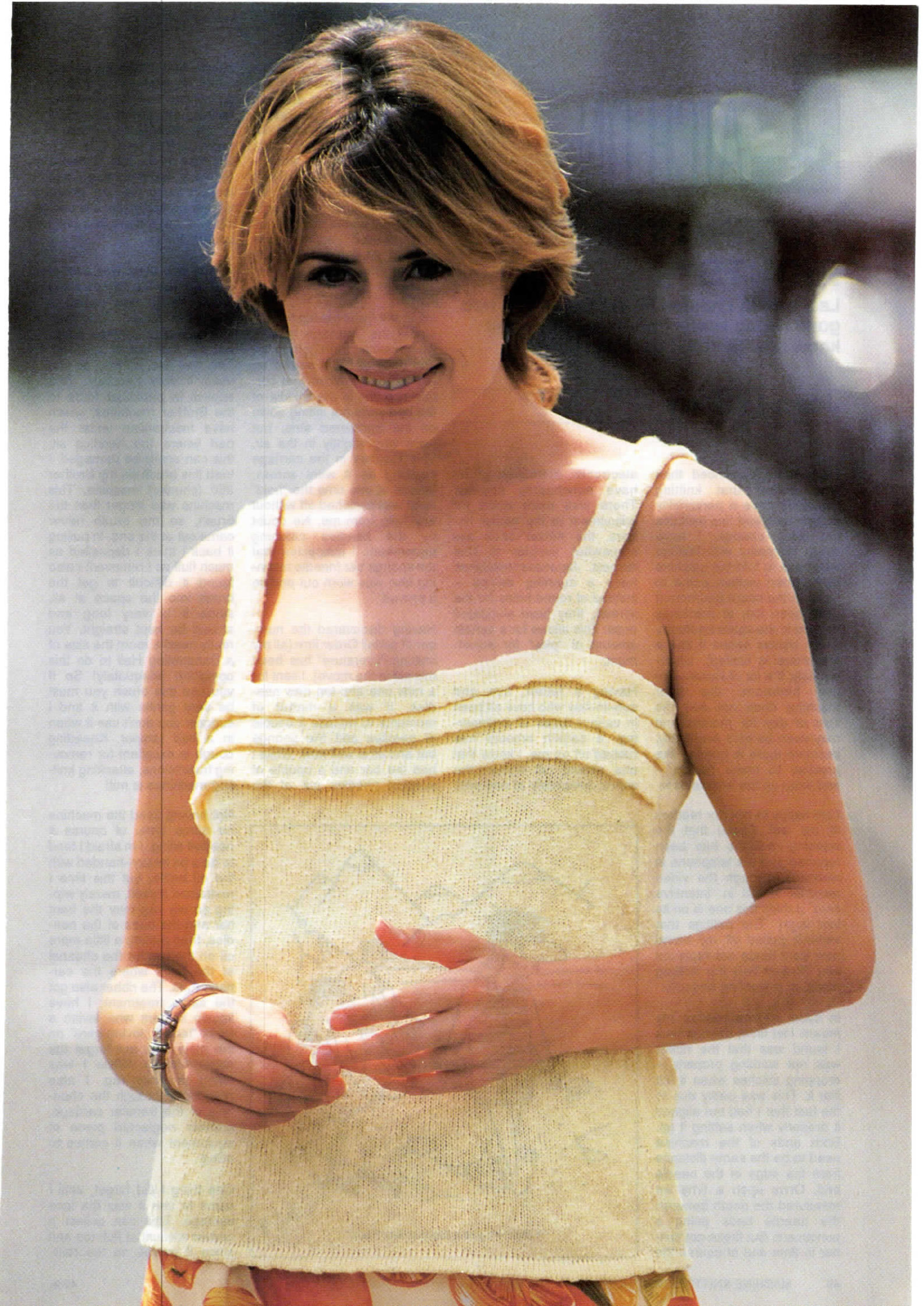
STRAPS (KNIT 2)
Push 21 Ns to WP. Push centre N back to NWP. Using MY, cast on by hand over Ns in WP. Set RC at 000. Using MT, K 130 rows. Cast off.

PRESSING
With wrong side facing, pin out and press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP
Join side seams. Fold straps in half lengthways and join seams. Sew straps in position.



A = 44.5 [49.5] cm C = 36 cm
B = 1 cm D = 0.5 cm



LATCH ON

PUTTING THINGS RIGHTS

Last month I related all the things that had gone wrong lately; I promised to let you know how (and if) I got them right.

Joan Lafferty

I am more convinced than ever before that knitting machines have a personality of their own and this includes not liking change. I have every sympathy with knitters who have to fold the machine away when visitors come to sleep in the spare bedroom (I have seen lots of machines housed in the spare bedroom, which makes sense if space elsewhere is limited). Unfortunately, if a lot of visitors use this bedroom, the poor machine does not see the light of day for months and may even be sold eventually, because there is nothing like practise to make perfect – and keep up the enthusiasm.

I am happy to say (for readers of my last article) that the washing machine has been repaired and the telephone is working, although the video recorder is still in "intensive care" (I think this one is on its last legs). The palings that vandals pulled off my brand new front fence are replaced and (Praise be!) the knitting machine is working perfectly.

In case anyone missed my moans last time, the first fault I found was that the ribber was not working properly – dropping stitches when it felt like it. This was partly due to the fact that I had not aligned it properly when setting it up. Both ends of the machine need to be the same distance from the edge of the needle bed. Once upon a time we measured the depth between the needle beds using a punchcard. But these got thinner in time and of course the electronic machines don't have punchcards anyway. There was more need for adjustment in the earlier ribbers, the newer ones are somewhat simpler in this respect. Japanese machines have a cunning device – instead of round holes for the screws, they have elongated ones. This allows for a certain amount of "play" for adjustment.

Having a father, son and son–in–law who have all been in various types of engineering, a certain amount has rubbed off on me. I know that one should not tighten the screw completely at one end, then deal with the other. Each needs a few turns with the screw driver so that one end is not fastened tight before the other. I also know that ribbers need to be fixed firmly, but not so firmly that the ribber bows in the middle. Since I suspected that I had not aligned the ribber correctly in the first place I took it right off and started again. This method applies to so many things; threading up, for example.

I was still I was having trouble since the carriage grated when moving from right to left and once or twice seized up altogether. I noticed that certain needles in the middle of the bed were not sitting down on the numbered strip, but were very slightly in the air. This resulted in the carriage catching as it went across; indeed at one time the "hold" lever was switched off without any help from me. No doubt by the needles catching underneath. I suspected that the sponge bar (needle retaining bar) was worn out and so it proved.

Having discovered the number of a Mail Order firm (all my knitting "Literature" has been mislaid in the move), I sent for a new one and ten new needles. It was a matter of moments to replace a couple of needles and the sponge bar and all is well now. While I had the bar and a couple of suspect needles out of the needle bed, I took the opportunity of probing very very gently, into the hole where the needle normally sit, using one of my damaged needles. I found only a very little fluff, because I do this exercise regularly. Bending down and looking along the gap where the bar normally sits, it is possible to see if there is a build up of fluff.

At one time there was a lot of publicity about a new cleaning brush, which was called a "Cat's tail brush". This was inserted into this space, pushing the fluff out at the end. This was fine, as long as one used it very carefully. This applies in particular force to the Brother machines, which have mechanism under the part where the needles sit; this can easily be damaged. I tried this brush on my Brother 260 (chunky) machine. This machine was longer than the brush, so the brush never came out at the end. In pulling it back I think I deposited as much fluff as I removed! I also found it difficult to get the brush into the space at all, since it is very long and should be kept straight. You really need a room the size of a Banqueting Hall to do this operation adequately! So if you use this brush you must be very gentle with it and I suggest you don't use it when in a bad temper. Kneading dough is excellent for removing frustrations, attacking knitting machines is not!

Not having used the machine for some time, of course it needed oiling. I'm afraid I tend to be a bit heavy–handed with the oil bottle, but this time I restrained myself, merely wiping an oily rag over the front bar and the butts of the needles, then putting a little more oil on the rag for the channel at the back where the carriage runs. The ribber also got the same treatment; I have known knitters who lavish a lot of "tender, loving care" on the main bed, but forget the ribber entirely. While I was using the oily rag, I also dragged it through the channels of the transfer carriage, another neglected piece of equipment when it comes to oiling.

One thing I did forget, until I came to use it was the lace carriage. This can collect a certain amount of fluff too and since it moves on the rails,

"I think it's just a fad that won't last."

49 ►

QUESTION TIME

CABLED EDGINGS

Step-by-step instructions are Pat's theme this month with guidelines for knitting cabled edgings and tackling that familiar problem area, the shaped front neckline.

Pat Coulston

Have you ever tried knitting cables at the edge of your work, say on the welts, cuffs and neckband for a change? At our club we have recently been looking at these, but not cables on the main bed only, or even in a true 2x2 or 3x3 rib, but those giving a flatter edging. This type of edging is ideal for today's longer–line tunic styles and is especially good for cotton and summer yarns. Although it also works well for the finer yarns, we will look at this in a 4–ply or 4–ply equivalent.

This method of knitting cables uses all the needles on one bed and selected needles, over which the cabling is done, on the other bed. The instructions that follow are for the Japanese machines (Silver, Knitmaster, Brother and Toyota) with special notes for the Duomatic machines including the E 6000.

If we start with some of the basic arrangements, you may find you like this technique so much that you'll want to experiment and see what ideas you come up with. When using these samples in a garment, the side edges are important and will be discussed later in the article.

NEAT EDGE

Before going into the needle arrangement for the cable, we will knit what I call a "**neat edge**". This makes a little base on which the cable sits and looks neat. However, it can be omitted if required. Just go into the needle arrangement for the cable after the first two circular, plus one more, rows.

Japanese Machines

Thread up the chosen yarn. With HP lever on H, arrange needles for an every needle rib (all needles, both beds).
At T1 on both beds, K 1 zig–zag row.
Put on the comb and a weight at both ends of the comb (I usually put on the weights after the circular rows plus one but, since we are using 4–ply yarn, it probably will be necessary to put them on here). Set for circular and T2 both beds, K 2 rows.
Stay in the circular setting
T3 both beds, K 2 rows. T4 both beds, K 2 rows. T6 to 7 both beds, K 8 rows.

Duomatic Machines

Thread up chosen yarn. Orange strippers.
Handle down, arrange needles for an every needle rib (all needles, both beds). Stitch size 1.3 both beds, K 1 row. CX and stitch size 4 both beds, K 2 rows.
Black strippers. Stitch size 5 both beds, K 2 rows. Stitch size 6–7 both beds, K 8 rows. Change back to orange strippers – however, you will quite likely find that when doing the cabling, the stitches do not knit properly. If so, change to black strippers.

CABLE PATTERNS

For all the samples, the main bed needles will NOT be shown. When transferring to get the rib pattern, put the HP lever to P to make the transfer easier. A useful tip is to put a transfer tool on to a needle next to the carriage, letting it hang down. When you go to move the carriage across, you will wonder why on earth a transfer tool is stuck in the way. Then you will say to yourself, "Ah . . . I remember now," and put the HP lever back to H. THEN and only then, remove the transfer tool and make sure the needle goes back to NWP! Remember too, after you have transferred the stitches, to return from the circular setting to normal setting on both carriages.

SAMPLE 1

Transfer the ribber needles to the main bed to get the following arrangement:–

|x|xxxx|x|xxxx|x|xxxx|x|

T6 to 7 on main bed, (for all the samples). The ribber tension will need to be tighter. K 4 rows.
Cable the lxl needles all along the row. K 4 rows. Repeat as many times as required.

SAMPLE 2

This is a variation of Sample 1. Knit 6 or 8 rows between the cabling.

SAMPLE 3

Use the same needle set up. Cable over the first, third, fifth and so on, lxl needles all along the row. K 6 (or 8) rows. Cable over the second, fourth, sixth and so on, lxl needles all along the row. K 6 (or 8) rows. Repeat this double sequence.

SAMPLE 4

Arrange all ribber needles thus:–

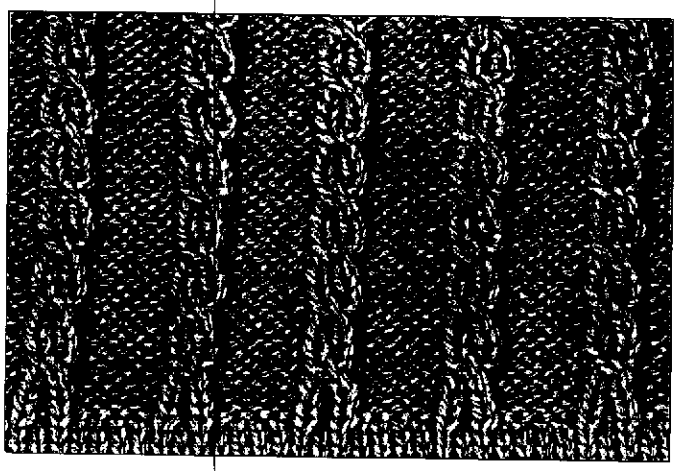
|||xxxx||||xxxx||||xxxx|||

K 8 rows. Cable two left stitches over two right needles (or right over left if preferred). K 8 rows. Repeat the sequence.

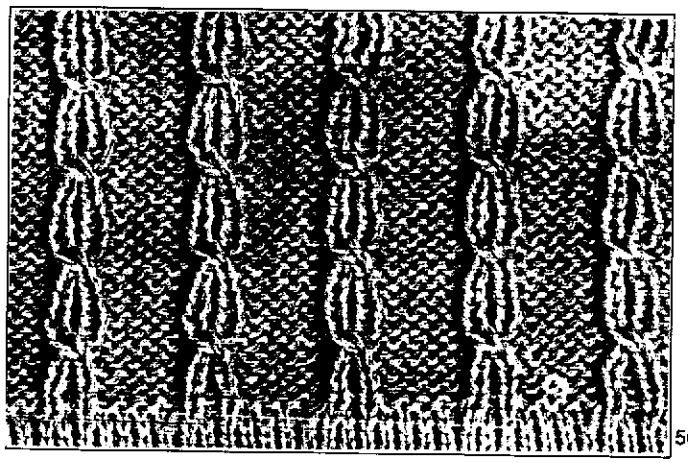
An interesting variation (not illustrated) is to break up the purl blocks with a single knit stitch, using this needle arrangement all along the row:–

|||xxx|xxx||||xxx|xxx|||

SAMPLE 1



SAMPLE 2



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PICTURE KNITTING

SKATEBOARD, STARS AND STRIPES

It's a sporting theme for Wendy this month and in this year of the Olympic Games, she adds the flag of the host nation, America.

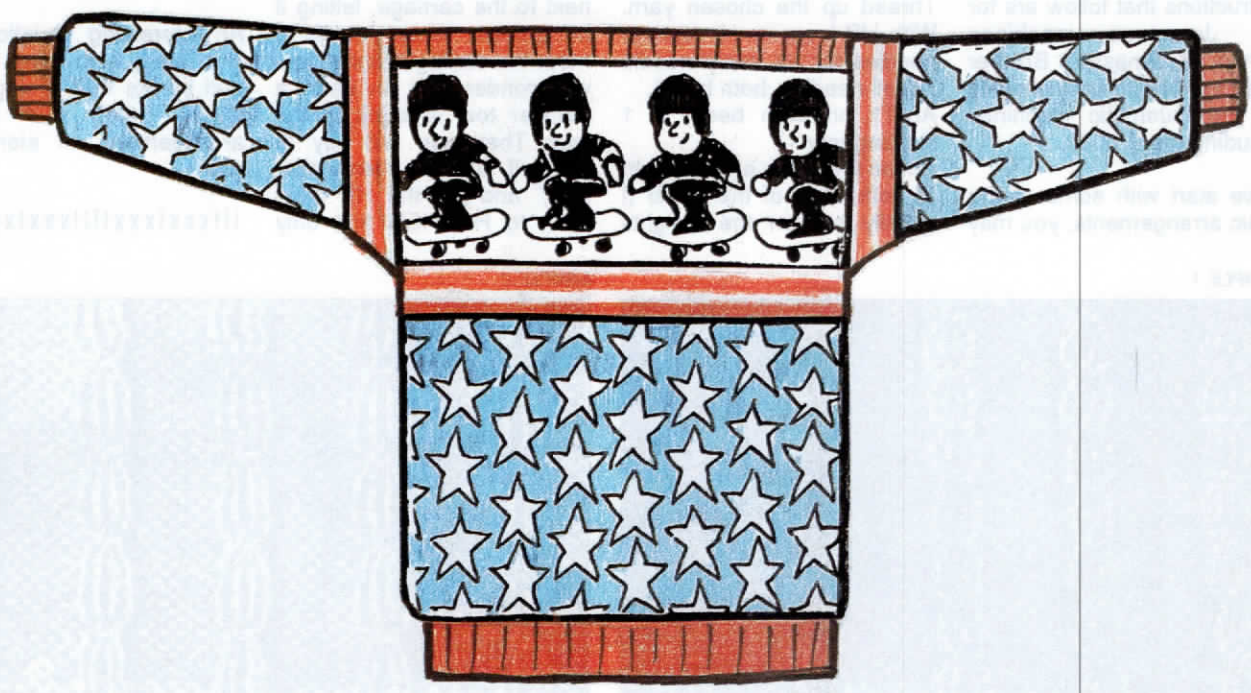
Wendy Phillips

With the 1996 Olympic Games being held in Atlanta I wanted to bring you a design with an American as well as sporting feel to it. The little character on a skateboard will appeal to the younger generation and the stars and stripes, when knitted in red, white and blue, will give the overall design a definite transatlantic flavour.

The sketch I have done will give you some idea as to how you might combine the designs. I wanted narrow red and white stripes so made them only two rows deep. I decided to knit the skateboarder in black to emphasise the cartoon style. When creating figures, 24 stitches can be quite limiting for a design but thankfully I think I have shown most of the important details like hard hat, knee and elbow pads and four wheels on the skateboard.

WENDY'S MONEY MAKING IDEA

I need hardly tell you that the Olympic Games will bring a surge of interest in sports and all things American. This



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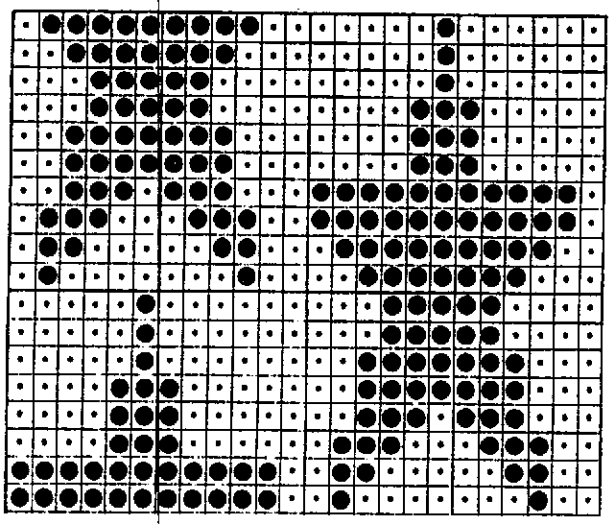
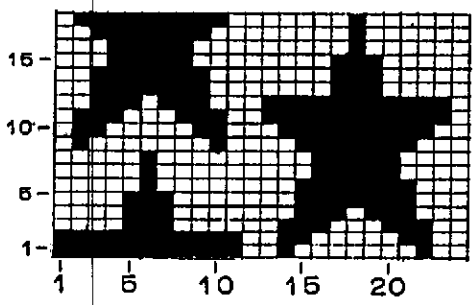




design therefore could prove very popular during the summer. If you know of any youngster receiving a skateboard as a gift you could suggest to relatives that a skateboarding sweater would complete the outfit perfectly. If the sport is particularly popular in your area one person wearing your knitted garment could bring several more enquiries. When I find a design is proving successful, I knit several swatches showing possible combinations of colour, so my customers have a choice and the wearers of the garments don't all end up looking the same.

WENDY PHILLIPS' BOOK OFFER SAVE £5.00

JOLLY SPORTSMEN – 23 more cartoon style characters like the skateboarder shown here. Cricketer, footballer, golfer, gymnast, archer, water–skier, windsurfer, to name just a few. 24 st and electronic graphs. Retail price £3.99. Offered to readers for **£1.99** UNTIL 31st AUGUST 1996.

INDOOR GAMES & SPORT – a black and white book with 24 st punchcard graphs (silhouette style figures) designs include karate, fencing, badminton, gymnastics, skating, basketball and ice hockey. Retail price £2.50. Offered to readers for **£1.50** UNTIL 31st AUGUST 1996.

SPORT ELECTRONIC – 15 designs for 60 stitch electronic machines including golf, motor–cycling, motor racing, American football, cricket, show jumping and tennis. Retail price £3.99. Offered to readers for **£1.99** UNTIL 31st AUGUST 1996.

Postage and packing – 50p per order please (offer for UK only).

Send cheque or credit card details to:

Wendy Phillips (Designs)
PO Box 5
Windermere LA23 3AN

DON'T FORGET
THIS OFFER CLOSES ON 31st AUGUST 1996

needs a little encouragement with the oily rag. (I just typed "oily rat" I wonder if my subconscious had anyone in mind?) By this time the cleaning bug had got to me. Naturally the carriage had received the O.R. treatment, but fluff can collect underneath, so out came my (water colour) paint brush and another gentle twirl produced more fluff. Finally I put the paint brush into the hole in the front of my Knit Leader (mine is a separate one, not built in). Even more fluff here. When will a manufacturer invent a fluff–free yarn? Or perhaps they have already done so; it's called wire – anyone fancy knitting chain mail?

The only item I haven't tried out yet is the garter carriage, mainly because of lack of time. I have a couple of months' knitting to catch up. Someone is saying that if I used the garter carriage it would save time, because I could set it running and leave it to get on with it. True, but I am of a suspicious nature and don't like to leave it running unless I am at least in earshot. My excuse at the moment is that I have to create a brand new garden and cannot attend to the knitting with dirty hands. So it must wait until we have a few rainy days.

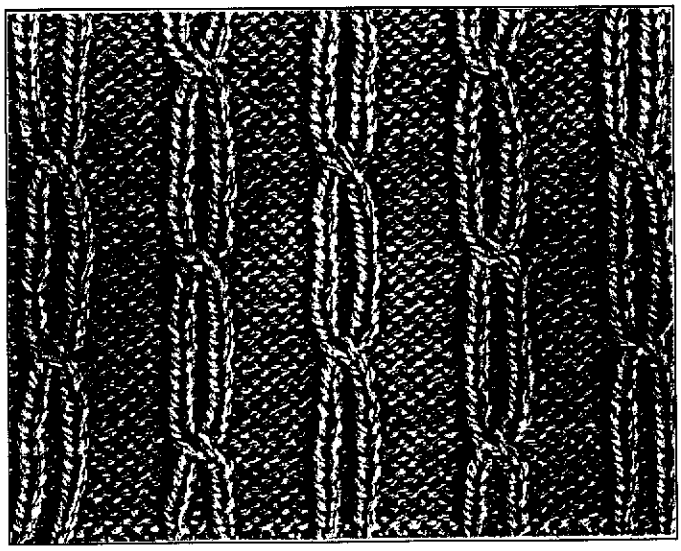
Over the years I have given warnings about the damage a knitting machine can do if used to excess. Frozen shoulders, tennis elbow, damage to toes when ribber weights drop on them, nasty snags on sharp needles are just some of the hazards possible. But I never thought I would be warning you that using a knitting machine could get you in trouble with the police!

One day two ladies visited my market stall with several mentally handicapped children. They looked through my baby coats to see if they could find one to fit a Teddy bear that had been given to the children's school by a local shop. Nothing was small enough, so I offered to knit some clothes for the bear. The teacher duly arrived at my home complete with Teddy and several balls of 4 ply hand knitting yarn. (I hate having to rewind these balls). I was told that the bear was called "Baz", because this was a short name, easy to remember and fairly easy for handicapped fingers to write. The children were going to be asked to take Baz home for weekends and holidays, then to relate where he had been and what he had done, as part of their education.

I started by making trousers in an easy pattern I "invented". It is just two rectangles, starting and ending with rib. I make a row of holes (for elastic) a few rows from the end. I join about two–thirds of each length to make the legs, the last sections being joined together to make the body part. This was fine until I tried it on, only to discover that this bear had a tail! Unheard of in Teddy Bear circles!

Since it was all joined up, I undid the rib and picked up the stitches on four sock needles, shaping the back part by turning at each end, gradually decreasing the number of stitches being knitted. Then, of course, I had to knit some more rib. On the whole I think it was quicker to do it this way than to try to put it back on the machine – this would have meant undoing all the seams and so on. I decided on a "button–to–the–neck" cardigan, with large buttons and buttonholes to make it easy for unsteady fingers to tackle. When I came to knit the top, I discovered the second ball of yarn was a slightly darker blue than the first, so I made bright red welts and button bands, which disguised the difference in colour nicely.

Finally I made a white vest with "Baz" on the front. Then I rang the lady to tell her I had finished the knitting. I got the answerphone, so I gave my name and said "Baz is dressed and all ready to go for a walk." I did not know that my customer was away on holiday and had asked her daughter and son–in–law to keep an eye on her house. When he called on Easter Monday, he found burglars had broken in, with the usual resulting chaos. The police asked to listen to the tape and were somewhat suspicious of my coded message! Fortunately the daughter knew about Baz and my offer to dress him, otherwise I might have had the "boys in blue" knocking at my door. In fairness I should say it wasn't really the knitting that got me into trouble, but my unfortunate sense of humour!



SAMPLE 3

SAMPLE 5
Use the same needle arrangement as for Sample 4, still cabling two over two, but do this alternately as in Sample 3.

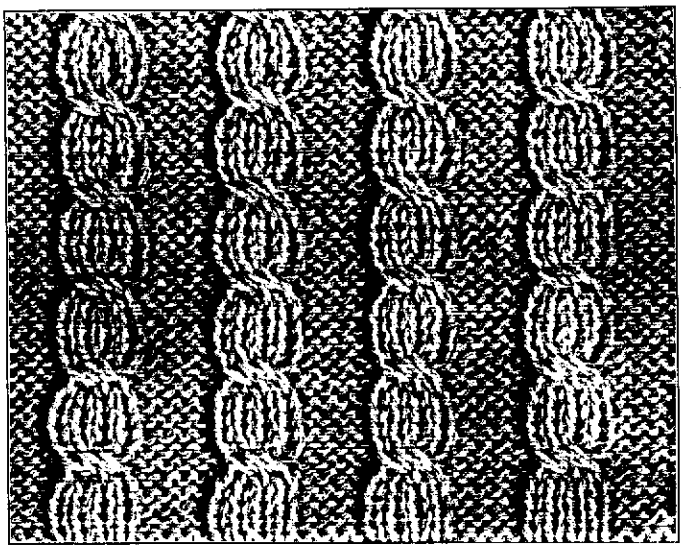
Notes for Duomatics
Follow the same procedure but for **ribber bed** read **front bed** and for **main bed** read **back bed**.

When the abbreviation T, (as in T6) is used, that means "stitch size". For example, the Japanese instructions will state T6, whereas instructions for the Duomatic will state st. size 6. There is another little point here; because the Japanese needle gauge is 4.5 mm whereas the Duomatic is 5 mm, it is always advisable to increase the stitch size by a couple of dots. So, if the Japanese instructions quote T6, use stitch size 6.2 (as a rough guide).

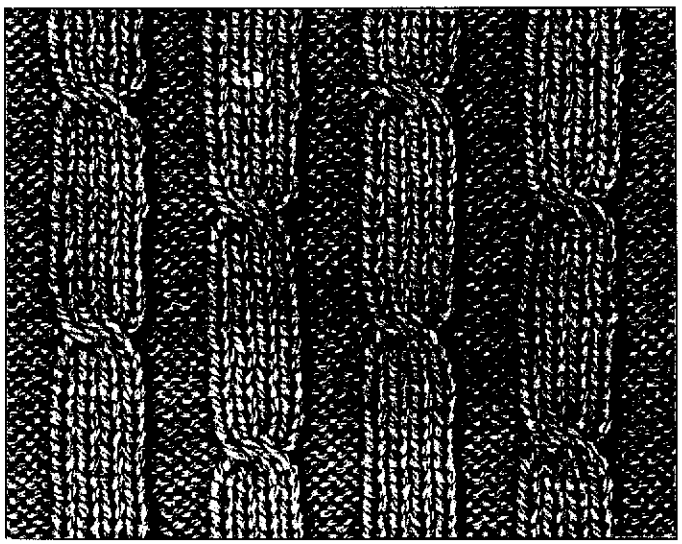
Another tip you may find useful is that the Japanese machine terminology **HP on P**, translates for you as **handle up**; for **HP on H**, you have **handle down**.

After the circular cast–on edge, on completion of transferring the stitches for the pattern, remember to have the setting on N, both beds.

SAMPLE 4



SAMPLE 5



SIDE EDGES
It is probably best not to have any cabling near the sides of the work to allow for neat sewing up. However, this will cause problems with the edge stitches not knitting off neatly, so bring up a needle at both ends of the ribber bed:–

|xxx|x|xxx|x|xxx|

After the depth of welt has been knitted, the stitches are transferred to the main bed. (Duomatics – front or back bed as usual.) Sample 4 has three stitches at both ends, instead of the four stitches used across the rest of the row. This is because the end stitches will be used in the sewing up and you will finish with a neat seam and four stitches together as in the rest of the pattern.

PATTERN MATCHING
This may be basic stuff, but it causes lots of knitters real aggravation so here are some step–by–step instructions which may help. I am referring to re-programming and knitting, the second side of a neckline when you are using a stitch pattern such as Fair Isle, tuck, or any other punchcard pattern. Knit to the stage where the work will be divided for the neckline shaping, then continue as follows:

1. Look at the number that is showing on the punchcard. Let's say it is 48. **Write this number down on a piece of paper.** DO NOT try to memorise it. Note also the row counter row number and write it down.
2. Treat the neck stitches and left side stitches as you wish. Some people put them on two nylon cords – one for the neck stitches, the other for the left side stitches. Others "hold" them, whilst some cast off the centre neck stitches and so on. Use whichever method you prefer.
3. On the stitches of the right–hand side, continue to knit in pattern, working the neck shaping as required. (Tip: Take care that you go past the row counter trip on each row. On certain Silver or Knitmaster machines, make sure you go past the patterning fingers so that the pattern card clicks on each row.)
4. Complete this side. Put empty needles back to NWP.
5. **Silver or Knitmaster.** Turn the punchcard back (or forward) to the row that you noted AND LOCK IT (lock on row 48). Put all the needles on the left–hand side back to working position, using the transfer tool to do it. You MUST NOT put these needles to UWP, or you will get a row in the second colour only – or worse, drop the stitches! If they were held on nylon cord, return these stitches on to the needles.
6. Lift the carriage release lever and take the carriage across to the left. This will programme in the "noted" row. The card will of course, NOT rotate.
7. Re-thread the yarns (be careful to thread Col 1 and Col 2 in the right place!).
8. Release the punchcard.
9. Set to Fair Isle (or the relevant stitch).
10. Set RC to the noted row (you wrote it down).
11. Off you go to knit this side the same as the first.

Brother and Toyota
Work through Steps 1 to 5 as for other machines then continue as follows:–

6. Turn to (or leave on) KC, (the patterning cam).
7. Put both cams to part, (empty for Toyota).
8. Take the carriage across. The needles will select in pattern, BUT, the stitches will NOT drop off, because you have the cams on "part" (empty for Toyota)
9. Re-thread the yarns (be careful that Col 1 and Col 2 are in the right places!)
10. Release the punchcard.
11. Set to MC (or whatever was being used).
12. Set RC to remembered row.
13. Off you go to knit this side the same as the first.

NECKLINE RECAP

1. Write down pattern card row and RC number. Knit right–hand side.
2. Turn punchcard back to noted row and LOCK.
3. Needles for the left back to WP with transfer tool or from nylon cord.
4. **Silver or Knitmaster.** Release carriage and take it from right to left.

Brother. KC and Part buttons in, take carriage from right to left.

All machines

5. Release punchcard.
6. Set RC to noted row.
7. Set to the pattern you were previously knitting (Fair Isle, tuck or whatever).
8. Thread up yarns in correct order and continue.

Whilst on the subject of making step–by–step instruction charts, here is one for the 2x2 Industrial Rib that seems to be a stumbling block to the beginner.

Brother, Silver and Knitmaster

HP on H5

1. Set up needles for 2x2 rib:–

||x||x||x||x||x||
||x||x||x||x||

2. Rack to H6.
3. Bring up one extra needle, in pattern, on ribber bed at the right.
4. T1 both beds. K1 row.
5. Put in cast–on comb.
6. Set to circular knitting:–

Knitmaster or Silver

a. Put left (ribber) set lever up.
b. Put right side lever forward (towards you); the left one is back, (away from you).
c. Put on to slip. K 2 rows.
7. Reverse the three above procedures.
c. Slip lever to normal.
b. Right side lever back (away from you).
a. Left set lever down.

Transfer the extra needle you used to the opposite bed.

8. Rack back to H5.
9. K 1 row. Put on large weights, one at each end of cast–on comb.

Brother

Follow above instructions for Steps 1 to 5.

6. Set to circular knitting and:–

a. Left PR lever UP.
b. Right part button pressed in. K 2 rows.
7. Reverse the two above procedures.
b. Right part button to normal.
a. Left PR lever put down.

Transfer the extra needle you used to the opposite bed.

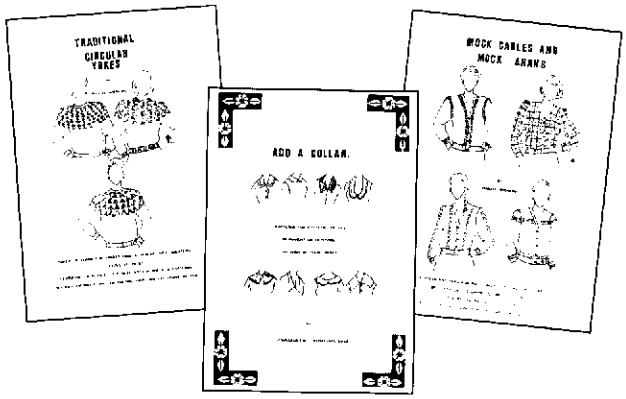
8. Rack back to H5.
9. K 1 row. Put on large weights, one at each end of cast–on comb.

Transferring stitches from ribber to main bed

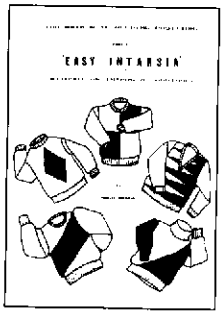
Transfer one ribber stitch to a needle already containing a stitch. Transfer one ribber stitch to an empty needle. Repeat this all along.

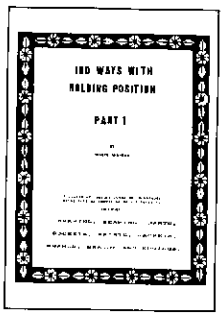
If it would help, why not copy out these instructions on to a large piece of card using a thick felt tip pen and have it near your machine to follow, line by line, until you know it by heart?

That's it for today folks – enjoy the summer (I write in hope here, as it is only April now!)



TRY A NEW TECHNIQUE





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SILVER SCENE

KD 100 - THE NEW DESIGN SYSTEM

This month I'd like to do a quick review of the Silver Reed Modular Electronic system, following the introduction of a new component (pause for fanfare) – the KD 100 Design System.

Maggie Dyke

You may have seen pieces about this new arrival in the machine knitting press recently, so I thought you might like some more information.

The KD 100 is a computer program developed by Silver Reed, for exclusive use with Silver knitting machines. This is what you get for your money:

1. A system disk, which tells your computer what to do.
2. A stitch pattern disk containing Fair Isle, weaving, tuck, slip, punch lace and transfer lace patterns.
3. A garment pattern disk containing basic patterns for round and V–neck sweaters and cardigans with set–in sleeves and raglan sleeves and a waistcoat. These are all in four sizes, giving a total of 36 patterns.
4. An instruction book.
5. A cable to link your computer to your knitting machine.

The Silver Reed Electronic Modular system, which was developed over the last five years or so, comprises an electronic needle bed and an EC1 Pattern Controller as a starting point. Four needle beds are available – the SK 830 Fine Gauge, the SK 840 Standard Gauge, the SK 860 Double Knitting Gauge and the SK 890 Chunky Gauge. All of these willl knit stockinet and you can, of course, make hand–tooled patterns such as transfer lace, garter stitch cables, tuck and so on. To make any of these needle beds pattern automatically, you must use an EC 1 Pattern Controller. This reads the stitch pattern and sends information to the knitting carriage, which selects needles to knit plain or pattern.

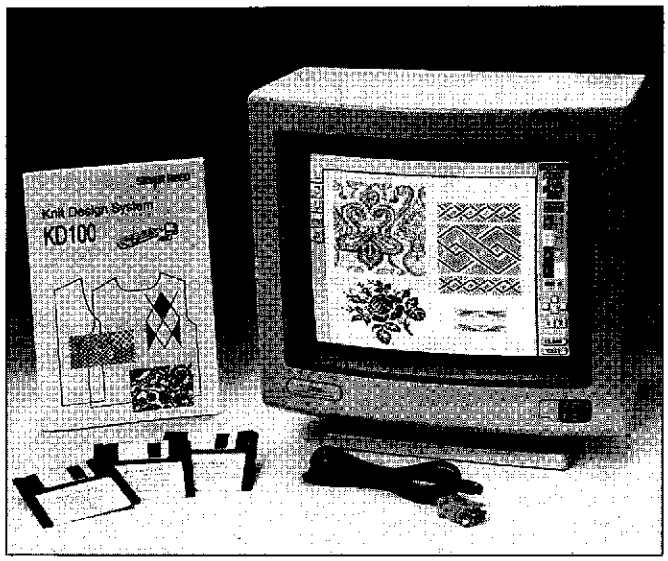
Having got the needle bed and the EC 1, it's at this point you might like to start thinking about add–ons and extras. This is not compulsory! Lots of people are perfectly happy with the basic 60 stitch pattern repeat which these machines will give them and add nothing further to the Modular System, beyond a ribber maybe.

The nice thing about the Modular System though is that, because each component is separate from the basic machine, you can decide exactly which accessories are going to be of use to you. The PE 1 Design Controller, for example, will allow you to make non-repeating patterns the width of the needle bed and knit up to five colours in one row. The Knit Contour is a visual garment shaping aid, without which I personally would never be able to make anything the right size! Then there are lace carriages for transfer lace addicts, intarsia carriages, colour changers, a rib transfer tool, a linker for casting off – all sorts of bits and pieces which some people can't live without.

The point is that you have the freedom to choose what YOU want – you don't end up with useless accessories which came with the machine and which you may never even take out of the box! Instead of a manufacturer deciding what you should have, you can choose to spend your money on exactly what you want.

So where does the KD 100 Design System fit into all of this? Well, first of all, it's a computer program, so you need a computer to run it on! Apart from that, everything you need comes in the box. I'm not very keen on computers, not having that sort of brain, so I wasn't really looking forward to its arrival. Having had a tinker about with it though, I soon realised that, despite being labelled a computer program, it was really a design tool, like a collection of pencils, crayons, paint, paper, compasses, rubbers – in fact all the paraphernalia which is usually scattered all over my table.

Silver Reed KD 100 Computer program fits all the needle beds in the Silver Reed Modular Electronic System



The KD 100 will help me to design both stitch and garment patterns on the screen and combine the two so that I can have a look at how my work is going to come out before I even cast on! I can draw my stitch pattern on screen, changing colours very easily (I've got 64 to choose from) and zoom in to check that each individual stitch is exactly where I want it to be. I can have a jolly good fiddle about with the Pattern Variation Tools, making mirror repeats, turning the pattern, cutting away bits of it – the sort of thing I used to do with the aid of a photocopier, some scissors and Sellotape. I can put it into repeat to see how it will look, without having to actually do any knitting. The things which used to take me hours – filling in mylar sheets, knitting a piece, rubbing bits of pattern out, re–drawing other bits are now much quicker and easier to do.

With the Garment Pattern Screen, I can either draw the garment shape I want from scratch, or use one of the basic patterns supplied, again working directly on the screen. I can choose the scale at which it prints out and then use the diagram either to calculate the stitches and rows required for the garment piece, or trace the pattern on to a blank Knit Contour sheet, ready to pop into the Contour. (Being something of a mathematical dimwit, I always choose the latter option!).

Before knitting, I can combine the stitch pattern with the garment pattern on screen to see what the finished garment piece is going to look like. It's no good spending days working out an amazingly detailed pattern, then starting to knit, only to discover that half the pattern disappears off the edge, or that the garment isn't long enough to incorporate the most important part of the design!

The cable in the KD 100 box links the computer to the knitting machine through the EC 1 Pattern Controller (the cable goes in the hole where the PE 1 normally plugs in, just behind the cable linking the EC 1 to the carriage). The Inspection Button on the EC 1 and all the Pattern Variation

Buttons work exactly the same way as they would if you were using a normal Design Card, or the PE 1, so there's nothing new to learn there.

Some people have been put off by Silver Reed electronic machines in the past because they didn't want to spend time filling in the mylar sheets to make their own patterns, so the KD 100 has done away with this problem in one fell swoop! This is why I think of the package as being a design tool rather than a computer program. I'm very happily set–up now, with my interchangeable needle beds, EC 1, KR 11 and KD 100 and feel as though there's nothing I couldn't undertake happily, with the possible exception of the dusting.

As far as saving my work goes, I can store both stitch and garment patterns on floppy disk. I can choose to save a design either as just that, or as a specified stitch pattern – Fair Isle, tuck, slip, Jacquard or intarsia. If I save it as a design, I can select the stitch type at a later date and knit it in several formats – punch lace, Fair Isle and Jacquard for example. The "Saved" pattern always remembers what colours I used too, so when I load it back into the computer, it still uses the colours I drew it in originally.

Silver Reed also plan to bring out extra stitch patterns and garment patterns on floppy disk at frequent intervals so, by the time you read this, there should already be several sets available. Again, these can be used with any gauge of Silver Reed Electronic Modular machine and, judging by the previews I've seen, there are going to be some lovely designs.

I hope that gives you an idea of how the KD 100 Design System fits into the Modular System and a better picture of its capabilities. Do have a demonstration if you get an opportunity and I'm sure that, like me, you'll soon appreciate the benefits it can offer.

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The Autumn '96 Machine Knitting Event in Central London on 18th-19th September. Specialist exhibitors will demonstrate and lecture on all aspects of machine knitting from design to finish including toy making and children's wear. Brother UK are providing a "Brother Clinic" and this knitting event will also be the UK launch of Nina A Miklin's "DESIGNER LABEL" collection - an exclusive new range of Designs. Admission to the event is free. On Tuesday 17th September there will be two one-day courses:
Course 1: The Nina A Miklin "BIG SCREEN FINISHING COURSE" - presenting a rare opportunity to follow Nina's tuition and see her unique techniques and methods of finishing a garment demonstrated on a big screen.
Course 2: "Swiss Darned Embroidery" a popular and creative way to embellish your knitwear, by Sylvia Wynn of Forge Craft Creations. A "hands on" workshop covering all aspects of working a complete motif or picture, combining the basic knitting and embroidery skills with creativity and imagination. For further details, reservations and cost of courses please contact Nina.

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PO Box 20, Fishponds, Bristol, Avon BS16 5QU.
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Autumn Schedule
National Cross Stitch Show at G-Mex, Manchester. 20th-22nd September.
13th National Knitting and Needlecraft Exhibition at NEC Birmingham. 26th-29th September.
10th Scottish Knitting and Needlecraft Fayre at The Royal Highland Showground, Edinburgh. 25th-27th Oct.
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A DAY OUT

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life. Make your members' day with the occasional trip out and here are some ideas for where to take them.

SUMMER FAIR ISLE 8

Designed by *Barbara Tobias*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in Khaki (MC)
1 x 500 g cone in Ochre (C).

GARMENT WEIGHT
Finished garment in third size weighs 500 g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:– Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116–240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 92–97 [102–107, 112–117] cm, 36–38 [40–42, 44–46] in.
Actual size 113 [122, 132] cm, 44½ [48, 52] in.
Length to shoulder 67 [67, 68] cm, 26½ [26½, 27] in.
Sleeve seam 52 [52, 54] cm, 20½ [20½, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Brother electronic machines, place pattern over centre 0.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BACK
With carriage on right and using MC, cast on 172 [186, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 38 rows. Transfer sts for st st. Insert card and lock on 1st [1st, 45th] row *. Set RC at 000. Using MT–1, K 2 rows. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Using MT, K 112 rows. RC shows 114. Place marker at each end **. K 80 [80, 84] rows. Cont in st st and C. Using MT–1, K 2 rows. RC shows 196 [196, 200]. Push 58 [65, 72] Ns at left and right to HP. Using WY, K a few rows over rem 56 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 56 rows. RC shows 170. 26 [26, 30] rows less have been worked to shoulder than on Back.

SHAPE NECK
Note patt row on card. Using nylon cord, K 100 [107, 114] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 65 [72, 79] sts rem, then on every foll alt row until 58 [65, 72] sts rem. K 3 [3, 7] rows. Cont in st st and C. Using MT–1, K 2 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using MC, cast on 76 [76, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Take carriage across twice without knitting. Set RC at 000. Using MT–1, K 0 [0, 2] rows. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Using MT, shape sides by inc 1 st at each end on every row until there are 80 [80, 82] sts, then on every foll 3rd row until there are 116 [116, 122] sts, then on every foll 5th row until there are 150 [150, 156] sts. K 3 [3, 1] rows. Cont in st st and C. Using MT–1, K 2 rows. RC shows 146 [146, 152]. Cast off loosely.

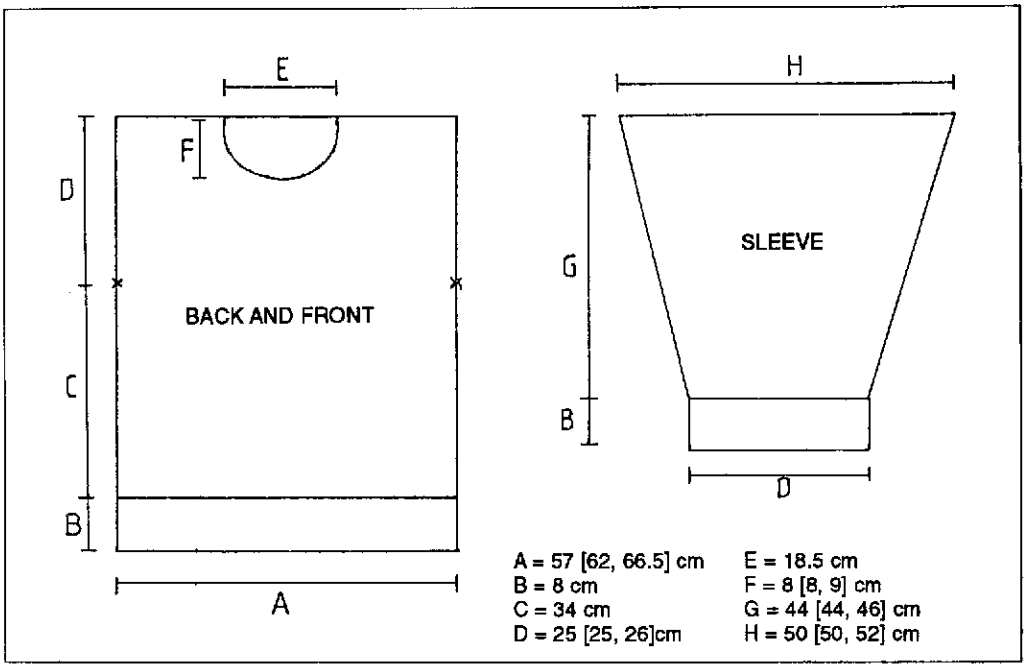
JOIN RIGHT SHOULDER
Push 58 [65, 72] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row. Cast off with a latch tool.

NECKBAND
Push 154 [154, 160] Ns to WP. With K side facing, pick up 29 [29, 32] sts down left side of front neck, 28 sts across front neck inc 4 sts evenly, 29 [29, 32] sts up right side of front neck and 56 sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–6/MT–6, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



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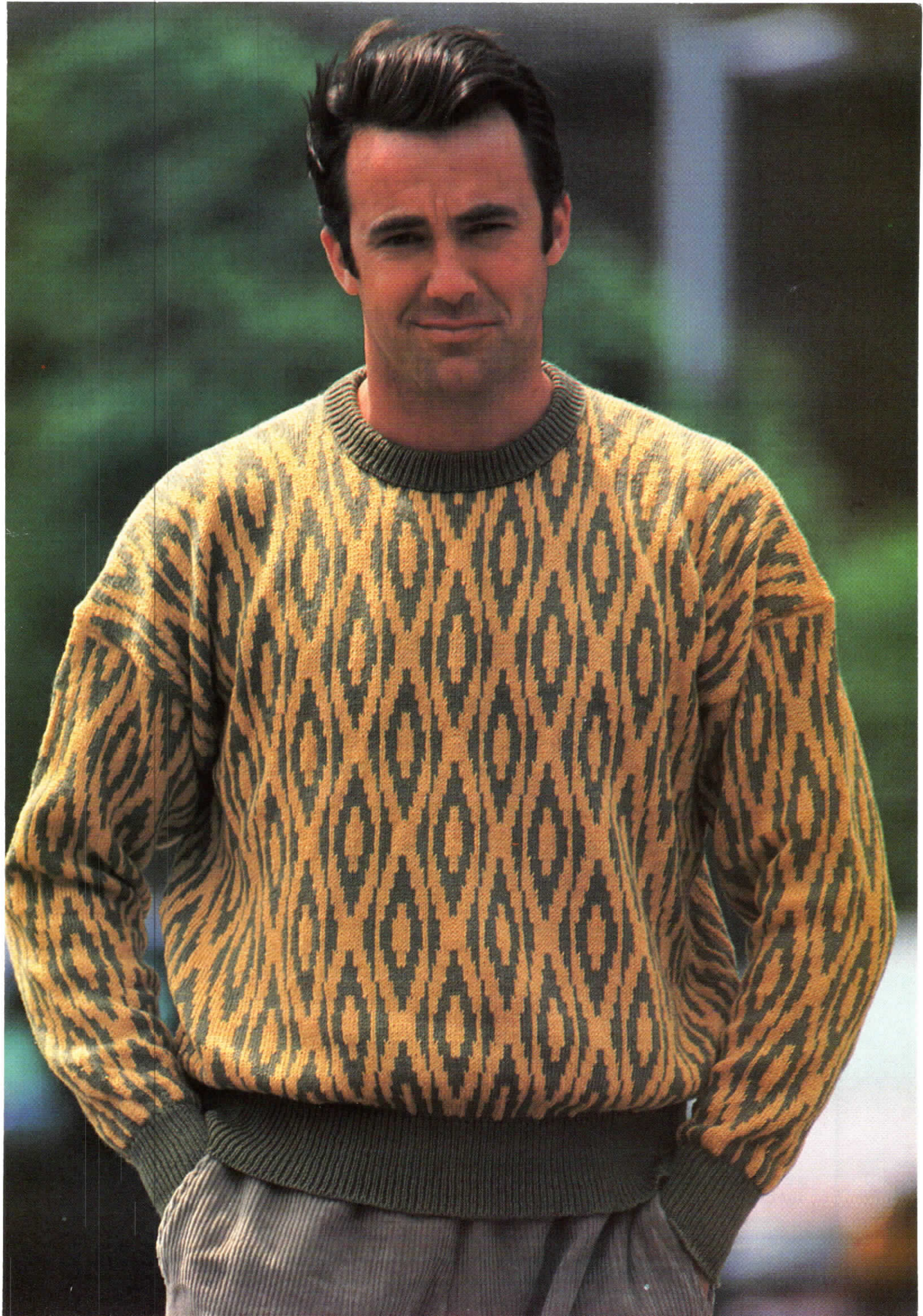

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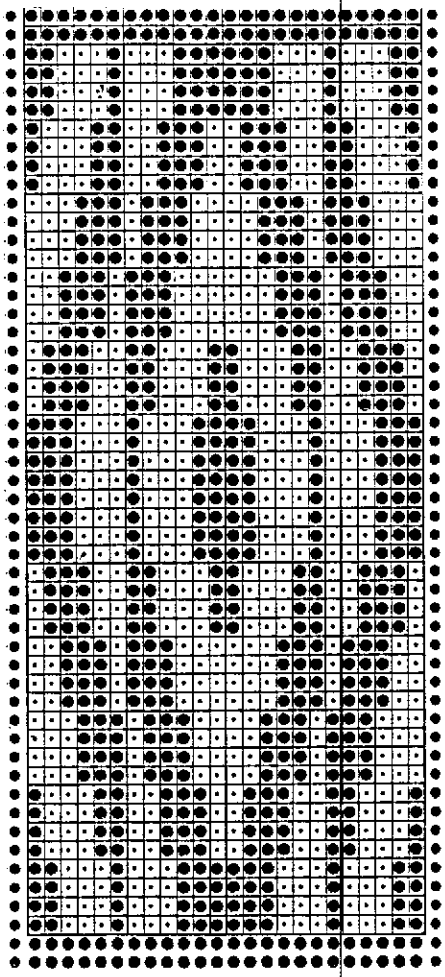

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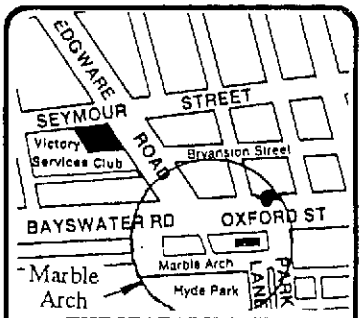

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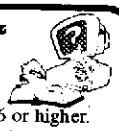

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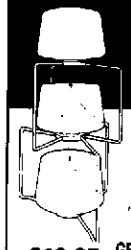

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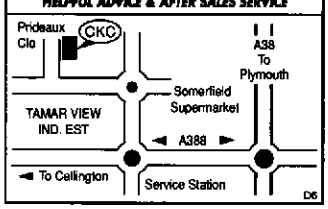

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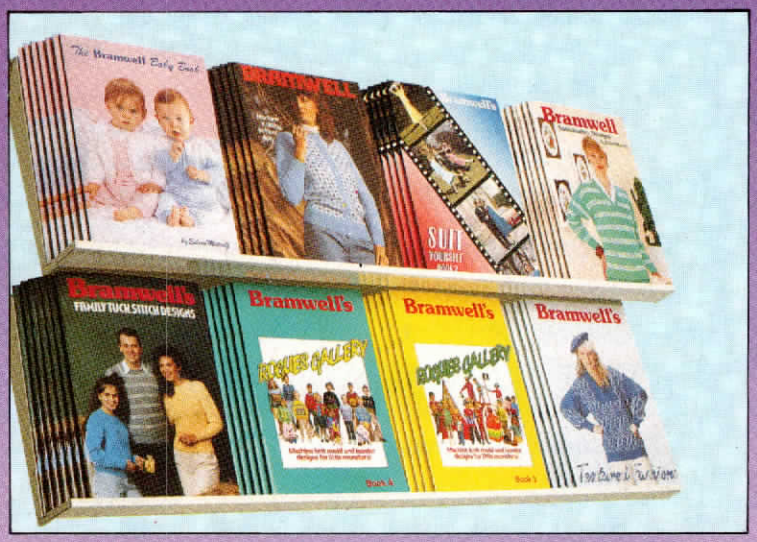

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